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ORIGAMI 3

The Art of Paper-Folding

Robert Harbin

16655 X

ORIGAMI 3

Hundreds of thousands of copies have been sold of the first two Origami books. Here is another collection of suggestions from Robert Harbin—the Master of the Art.

There are so many wonderful scenes and subjects to create—and they're all here in this the third collection of ORIGAMI, the original art of paper-folding.

Origami has an appeal which is unique. It is a talking point, a means of pleasure and a fascinating hobby using the cheapest of all materials—a sheet of paper and an imaginative mind.

'Origami is becoming a pastime for the young and an intellectual hobby for many adults'

The Times

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The Art of Paper-Folding

Robert Harbin

CORONET BOOKS
Hodder Paperbacks Ltd., London

Dedicated to
Paper-folders young and old
and especially
Danille and Suzan

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PREFACE

Origami 3 follows the trail blazed by paperbacks *Origami 1* and *Origami 2*, both bestsellers.

It may be interesting to know that *Origami 1* has been translated into Swedish, Danish, Dutch, German and now French; so wide is the appeal of this fascinating pastime.

At the moment letters come to me at the rate of about two hundred a week from all over the world . . . from Singapore, Malaya, Hong Kong, Australia and New Zealand. So you have friends everywhere.

The British Origami Society goes from strength to strength, and during the illustrating, of this book I have been grateful to the Society Library for the help it has given me.

The Origami Centre in New York is doing a tremendous job collecting, illustrating and cataloguing thousands of folds. These folds, when ready, will be passed to the Cooper Union Museum in New York where they will be available for all to study.

Once again I have tried to fill this little book with more folds than ever before, from as many folders as possible.

Once again there is something for everyone thanks to the generosity of my contributers, whose standards are reaching new heights . . . in fact lots of fine new folds have had to be left out because all the space has been used up.

There is news of a book by the Great Akira Yoshizawa which may soon be available in the English language, so watch out. Always, wherever you go, be on the lookout for books on Origami. They are to be found; I have over two hundred.

Watching Origami on T.V. is fun but sometimes too fast for the slow folder; very frustrating, but books give you all the time in the world to produce fine models.

If you have written to me and I have not answered, I am sorry, it just has not been possible to write to all of you.

. . . so keep folding.

Robert Harbin.

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INTRODUCTION TO ORIGAMI 3

My first recollections of paper-folding date from about the year 1910 when children would fold up the edges of a sheet of paper, pinch the corners to form a box and then flatten the edges inward to make a picture frame; or make a paper dart which, rather remarkably, bore a strong resemblance to a supersonic plane. They did not realise, of course, that in doing so they were indulging a desire to practice the art of Origami as the term does not appear to have been in general use in those early days. It did not begin to become more generally known in this country until many years later when folds appeared in the Rupert Annuals and subsequently books by Robert Harbin and Samuel Randlett dealing exclusively with paper-folding introduced the art to a wider public. A rapid increase in the number of people interested in Origami, due mainly to television broadcasts and the publication of the predecessors of this book, has occurred during the last two or three years. The publication of *Origami 3* is an indication that this spread of interest is continuing.

The founder membership of the first British Origami society was received seven years ago only after patient enquiries in many parts of the country. The situation has changed and it is apparent that separate small societies could now be formed in most areas.

This book provides the means of learning essential techniques and of obtaining considerable practice in making basic folds. Full advantage of the experience gained will not be taken, however, unless it is used to create new models. The question is sometimes asked 'What is the best way to set about doing this?' There is no quick answer but we can examine the work of leading folders to learn something of the means by which their success has been achieved. There are many whose work merits careful study. For space reasons only three can be considered here.

Many of Akira Yoshizawa's striking origami creations are animals and birds modelled to most realistic forms. Careful

attention is given to details, for example, the shape of a head, the long curved horns of a water buffalo, the hooves of a horse and the webbed feet of a pelican. These models are mostly folded from the traditional Japanese bases which are occasionally adapted to his requirements by being made from a diamond instead of a square. His skills, developed during a lifetime of folding, enable him to model almost any subject, but his portrayal of animals and birds is generally regarded as being the most characteristic of his work.

Eric Kenneway has, for the past year or so, specialised in figure folds and portraits. His approach to Origami is essentially fundamental. He rarely uses traditional bases. The figures, of which he has a fine collection, each one completely different from its fellows, are modelled from a square sheet of paper and are completed with a minimum of simple folds. Full use is made of the colour on the reverse side of the paper to separate hands, faces and the various parts of the clothing. Two recent figures appear in this book. His portraits of famous persons bear a striking resemblance to the original subjects. For these he has devised two special bases, one from a square and the other from a rectangle, from which the models are again completed with a minimum of folds. The characteristic features of the subject are carefully observed, modelled and accentuated, where appropriate, by utilising the contrasting colours of the two sides of the paper.

Neal Elias has made a valuable contribution to the art of Origami by devising new folding techniques and applying them to create 3D models which reach a high level of achievement. His techniques may be broadly described as comprising pleating and box pleating, sometimes combined with established devices such as the windmill and waterbomb bases. Although they are complex they are capable of being varied and adapted to the requirements of each model. Among his many creations are a series of 3D animals, a horse and cart, a waltzing couple and a 3D portrait of Beethoven. He uses paper backed foil, the ideal choice for his very special requirements. It is possible that the work of Neal Elias, together with that of other leading folders, may be featured in a book which Robert Harbin hopes to publish in the future.

From these brief reviews the essential factors of one approach to the creation of original models can be sum-

marised. Continue to study and experiment; start by folding something which has a strong personal appeal but, by degrees, move towards specialisation in a particular field; develop the techniques necessary for the chosen subject; make full use of qualities and colours of the paper; develop an individual style. This is just one approach. Others could be devised to suit individual talents and artistic leanings.

Several references have been made above to paper. A few specialist shops stock a wide range of papers and paper-backed foils of all colours, patterns and textures. Paper-backed foils have the useful property that folds made on them remain more firmly in the position than those made on unbacked papers. This makes them eminently suitable for 3D works. Experienced folders take great care to select the right paper for each model. Akira Yoshizawa chose for some of his models of elephants a paper having a texture resembling the animal's skin and left the folded edges slightly rounded to simulate its toughness and thickness—a fine example of matching paper and technique to the subject. Fred Rohm found for his stag a patterned paper backed foil. The pattern resembled the dappled flanks of the stag and the plain side of the paper was appropriately revealed to suggest the lighter colouring of the chest, neck and head—again expert choice of paper and technique. The study of paper will result in exciting discoveries.

It is a pleasure to introduce *Origami 3*. May it repeat the success of its predecessors and may the series continue.

SIDNEY FRENCH (founder of the British Origami Society)
St. Leonards-on-Sea

The Flapping Bird
An Origami Monthly.
Published by
Jay Marshall,
5082 N. Lincoln Ave.,
Chicago, Illinois 60625.

The Origamian
An Origami Quarterly.
Published by
Lillian Oppenheimer,
The Origami Centre,
71 West Eleventh Street,
New York 2, N.Y., U.S.A.

Suppliers of Origami paper and books:—

John Maxfield,
9 The Broadway,
Mill Hill,
London N.W.7.

The Secretary,
British Origami Society,
193 Abbey Road,
Smethwick, Warley, WORCS.

THE ESSENTIALS OF ORIGAMI

Before you start folding, or trying to fold, any of the models in this book, it would be wise for you to read, and inwardly digest the following observations.

In order to fill this book with as many new folds as possible it has been necessary to economise with the drawings. You will notice at the beginning of many of the models you are referred to folds on other pages . . . this is to save repeating folds which are used more than once.

The Bird Base is used several times. Be careful with this fold if you are not familiar with it. You will see the beginning of the Bird Base in the first column on Page 10. Squash Folds produce the Preliminary Fold. On Page 11 the Petal folding produces half a Bird Base which can be completed by repeating the folds on the other side.

The Bird Base is shown in detail when you try to fold the Turtle. In this case you must not be confused by the inclusion of a 'Blintz' fold, the procedure is just the same with a plain square. When making Pegasus Flying you have a 'Blintz' again, but this time it is on the outside . . . so watch out.

When folding, study the instructions (very few) and look at the symbols and crease marks. Make the necessary starting folds and creases, and look ahead to the next step fold to see just what you should be doing. The step folds are not linked together by numbers, but with various devices, thin lines, thick lines, shadings and arrows and so on.

The connecting devices break the monotony and create patterns which make the 'layout' more interesting.

Some folds are more difficult to illustrate than others. If you have *Origami 2*, you may have despaired of ever being able to make the Jackstone. Page 130 seems to be the stumbling block. You must persevere . . . the information is there, just keep trying. Forget it for a while, wait for a very rainy day and then have another go. It is a great challenge and you will succeed.

Watch out all the time for repeat symbols. These repeat

signs save hundreds of drawings . . . you simply MUST observe them.

Let it be said again and again that Origami is not easy, it is something to be mastered and you must try and try again.

You will probably notice that once again lots of hats have been included. Hats are popular, especially for beginners. Young folders tend to make the first original fold a hat, so lots of hats.

There are many varieties of Origami paper around at the moment. Some good and some not so good. Find a brand you like and stay to it. Good paper should be strong, foldable, and must not 'burst at the seams' when folds are being made.

Several of the models contained herein call for the use of metallic Foils. Sheets of foil can be found almost everywhere. Buy as many sheets as you need and cut them up into the shapes and sizes you need. This cutting must be done with great care in case the result is a disaster. Some folders object to the use of foil as opposed to true paper. Do not let this objection worry you because folds like the Turtle, and the Dancing Lady must be made of foil to get good results. Foil holds its shape better than anything else and of course it looks so rich.

In this book the fair sex have taken charge and have produced some really outstanding originals. Oddly enough there are also some female folds. The Ballerina, the Girl in a Mini and the Dancing Lady. The Girl in a Mini is completed by having her hair and face put in with pen or pencil. This may upset the purists, but there is no reason why it should do as the Japanese have done this a great deal with traditional folds.

You are always asked not to tackle the difficult folds until you have some knowledge of this Art Form. You will only feel frustrated if you do not get results the first time.

Try to find another paper-folder with whom you can exchange ideas, and compare folds . . . form a little group if you can.

A good way to keep folds presentable is to put each flat fold into a little transparent envelope and then to fix the envelope to a page in a scrap book, much as you would postage stamps.

3D models have to be kept in boxes or show cases of some kind. Cardboard boxes with transparent tops are ideal.

If you have been folding for some time and already possess *Origami 1* and *Origami 2* watch out for a few extra arrows in this book. One or two Japanese illustrators use a 'there and back' arrow to show that you are required to fold and unfold, this has been used. Another little Zig Zag arrow has been used to help you understand that a Crimp is required . . . all just to help you a little more.

Finally—take it slowly, fold carefully, neatly and accurately . . . AND START AT THE BEGINNING.

A note on

SYMBOLS

The symbols used in this book are based on Akira Yoshizawa's code of lines and arrows. Symbols must become second nature to you when folding, but you will find that they are easy to remember and apply.

The moment you see a line of dashes, you know that the paper must be Valley Folded along that line. When you see a line made up of dashes and dots, you recognise the sign for making a Mountain Fold. You will then of course turn the paper upside down and make a Valley fold and then turn the paper back to the folding position again.

Arrows show the direction the folds must go. In front, behind, into, under, to this spot or another.

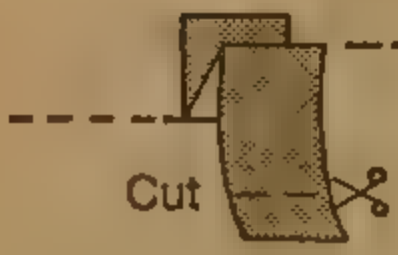
You will notice one arrow used by Yoshizawa which indicates that the drawing has been enlarged for clarity. Another arrow indicates that a model must be opened out for one reason or another. The little wedge-shaped black arrow shows that you are required to sink, push in, press, squeeze or squash at certain points.

The symbols are in fact self-explanatory. They are simple common sense, and can be learnt in about ten minutes.

Try to use symbols only, try to ignore the few words of explanation. Most Japanese books have systems somewhat similar, so you will always be able to discover just what is required of you.

The symbols remember them

Valley fold



Mountain fold

Creases

X-Ray view

Hold here

Watch this spot X or Y

Fold in front

Fold under

Fold behind

Push in,
sink or squash

Open out

Turn over

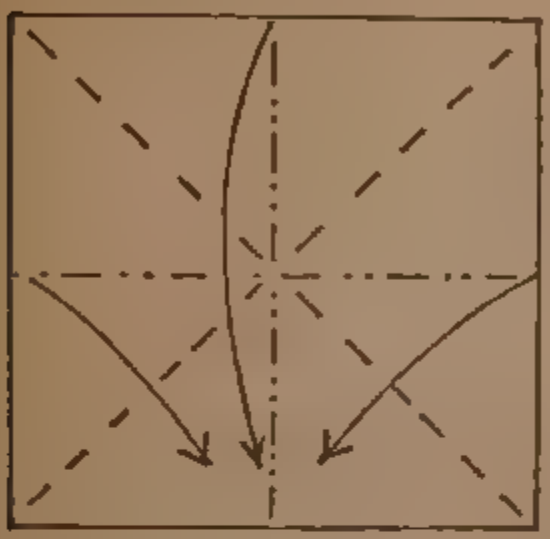
Fold over
and over

Repeat a fold
shown here twice

Fold and unfold
to crease

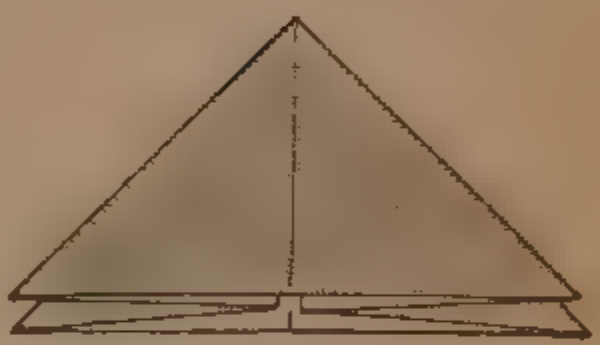
Procedures Use of symbols

These symbols denote
a waterbomb base



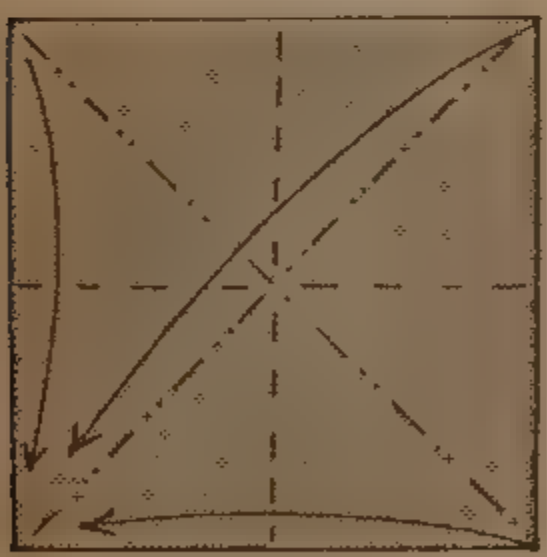
When creased

Waterbomb base

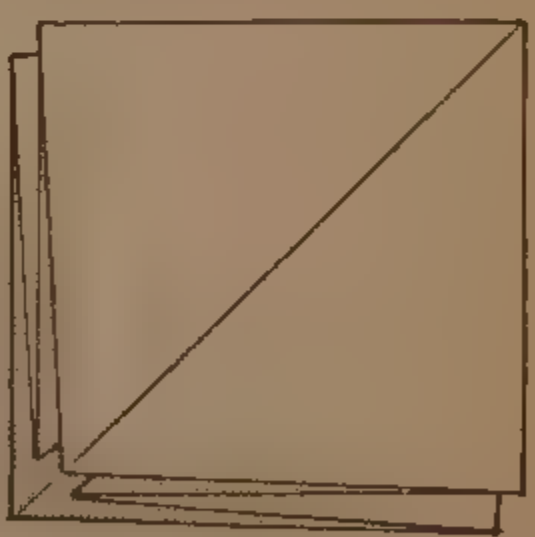


This fold results

These symbols denote
a preliminary fold

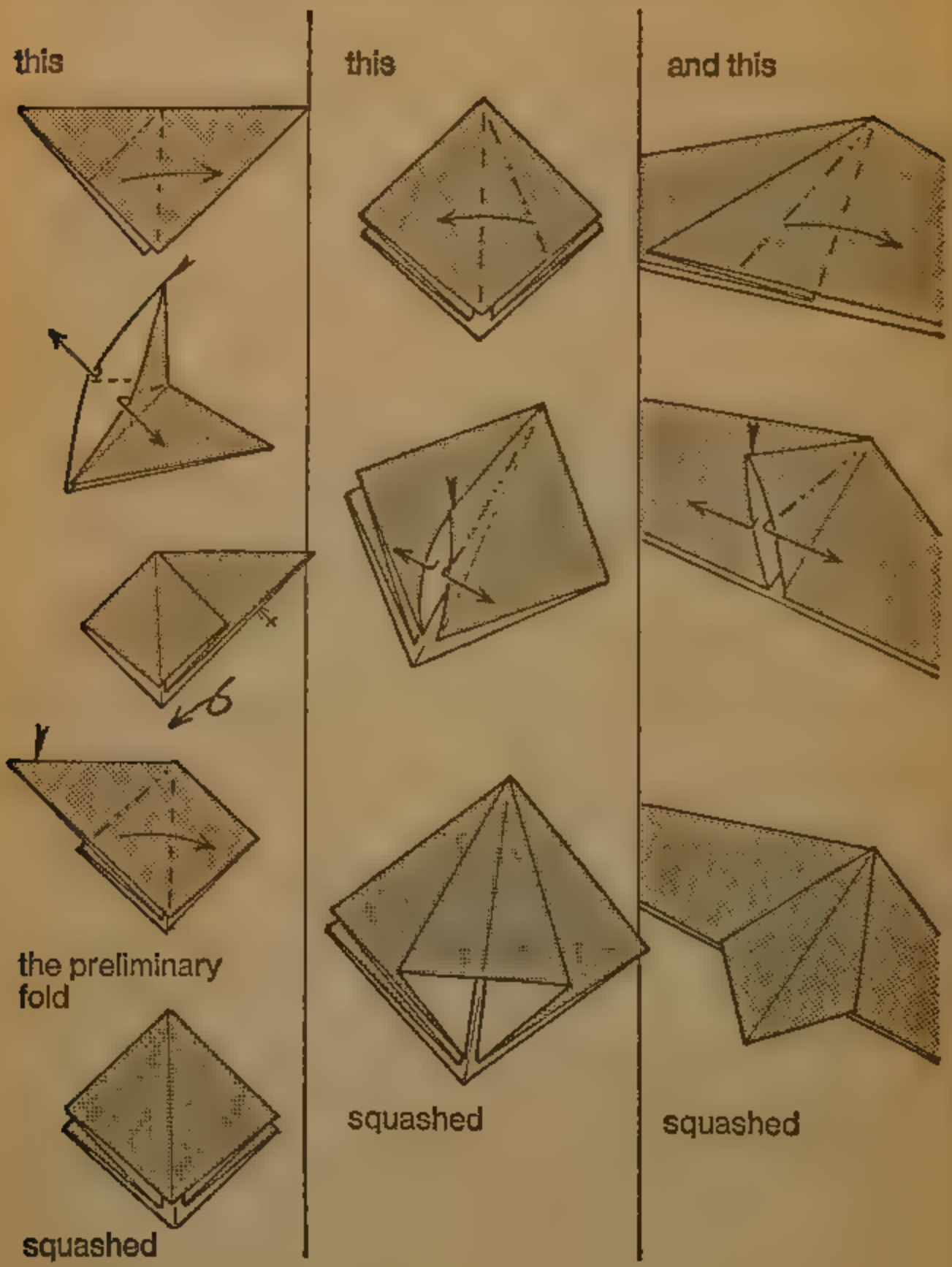


Turned inside out
these folds produce
each other

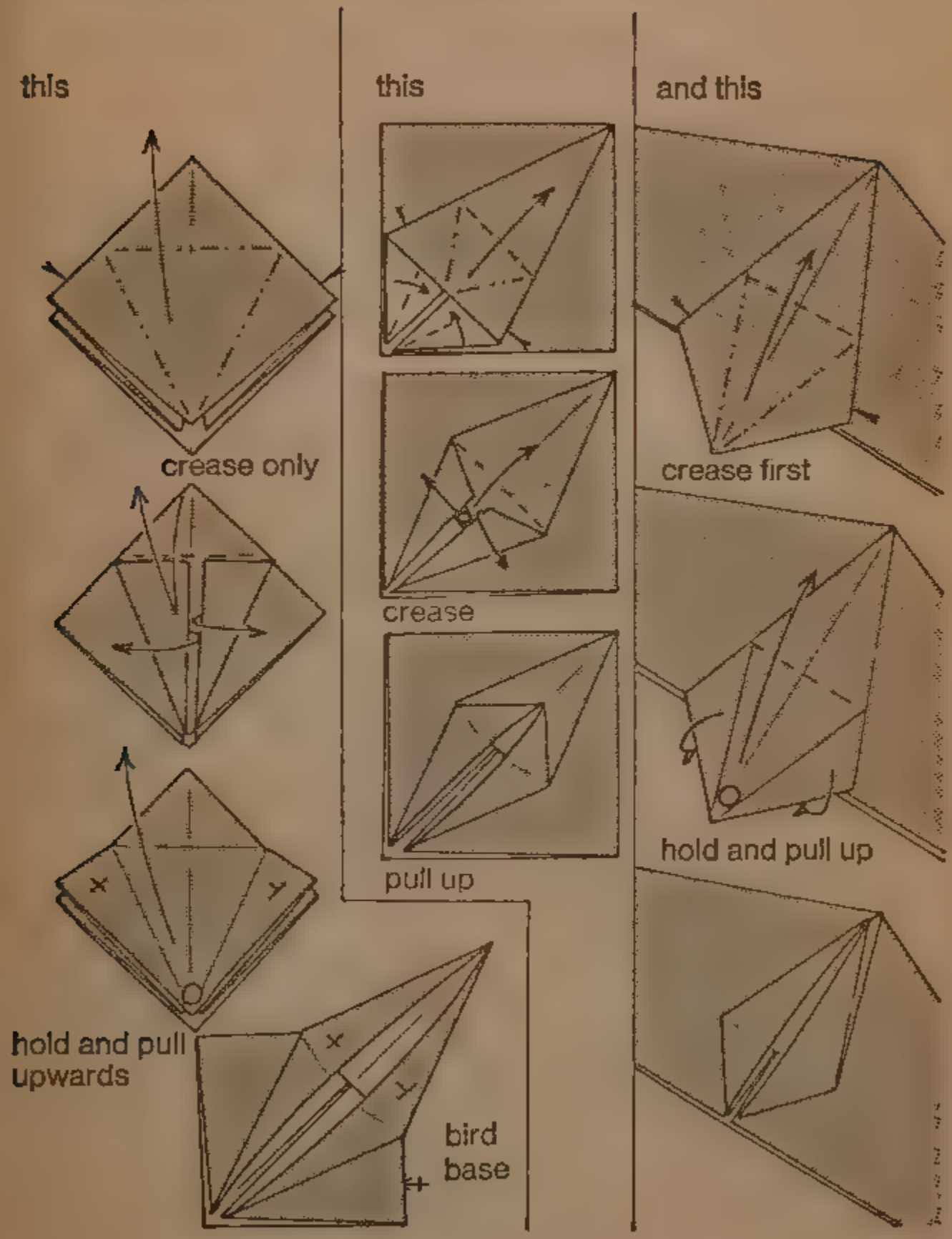


Crease and make the preliminary fold

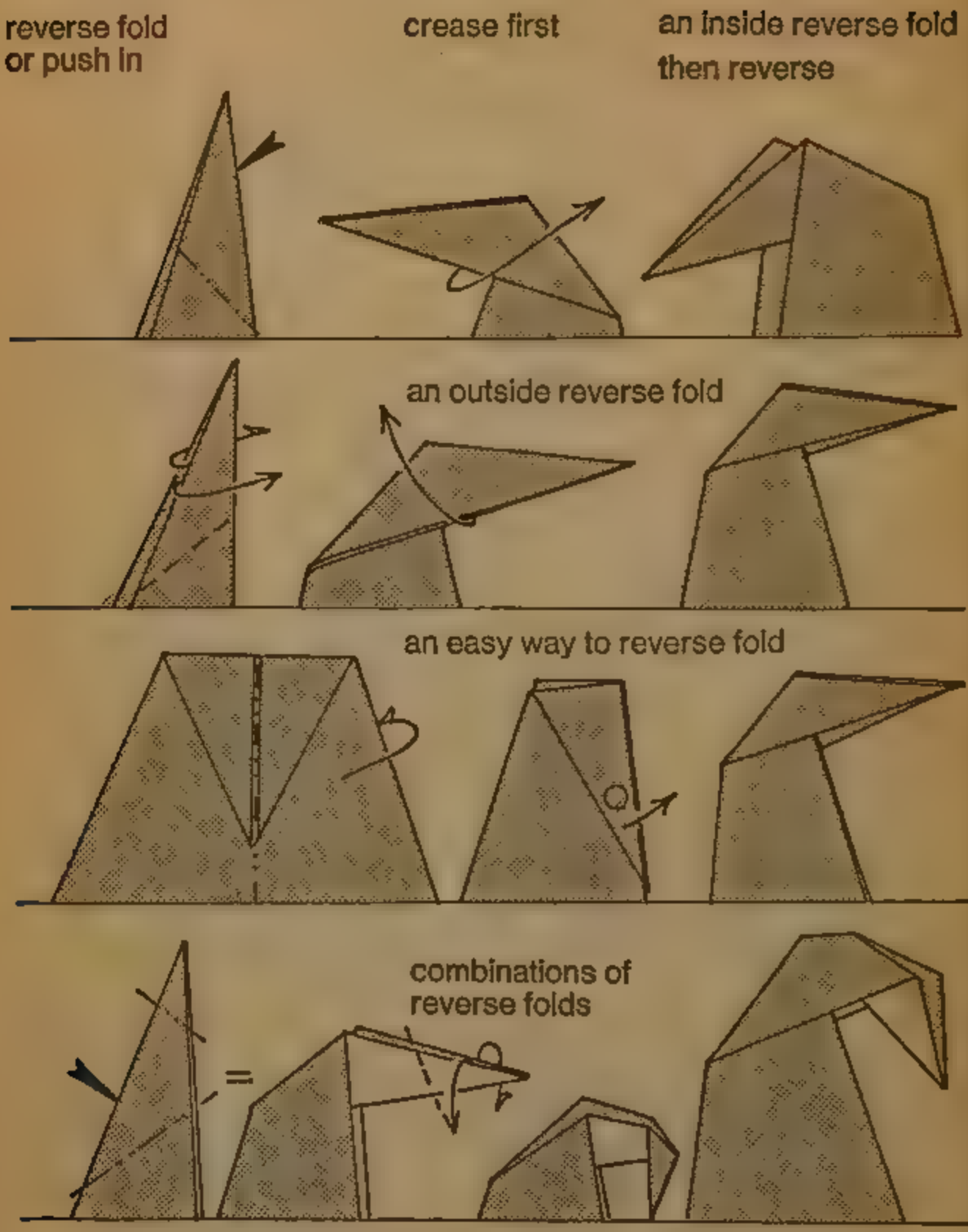
Procedures Squash Folds 3 types



Procedures Petal Folds 3 types



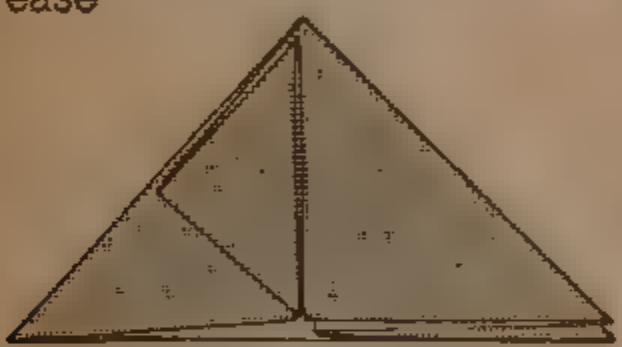
Procedures Reverse folds



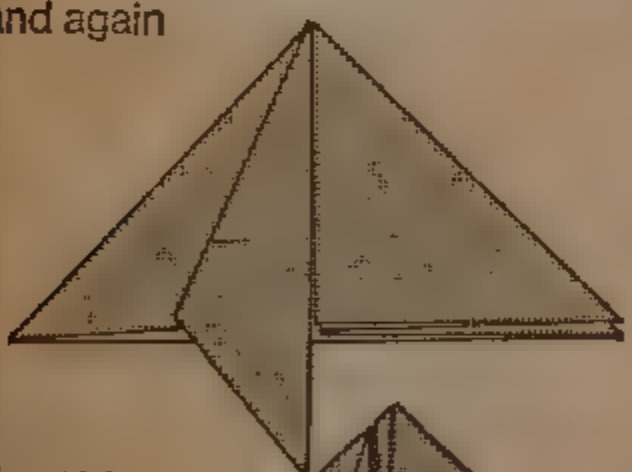
Procedures Rabbits Ears

this fold takes many forms

crease

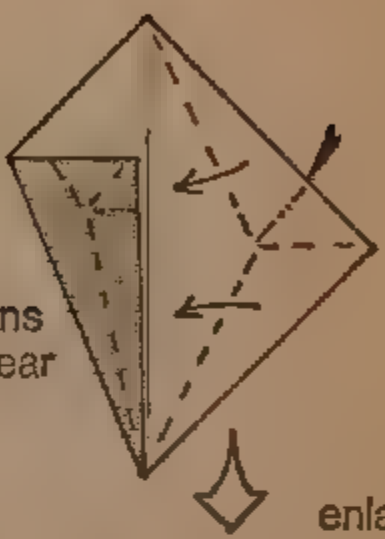


and again



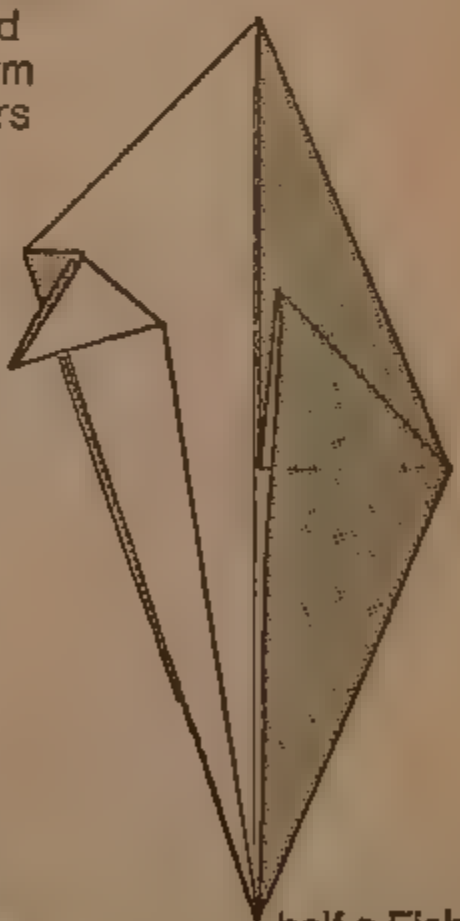
the ear

this means Rabbits ear



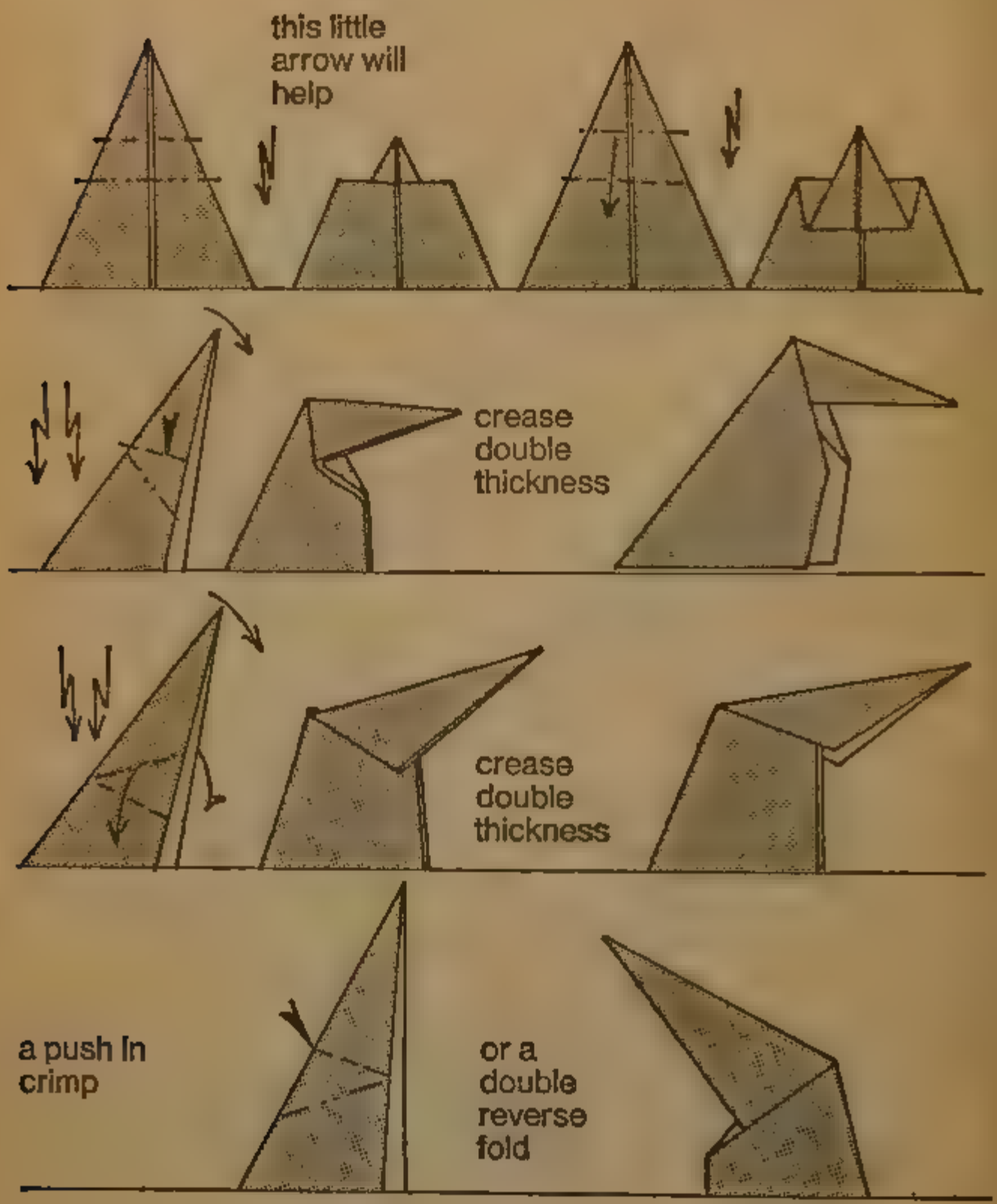
enlarge

crease and form ears



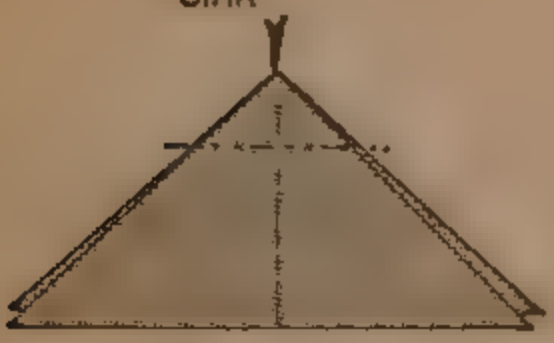
half a Fish Base (page 58)

Procedures Crimps Single and Double

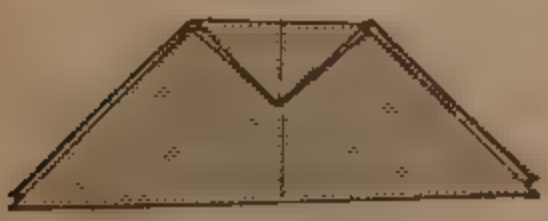


Procedures Sinking

this means
sink



crease



then sink

or like this

this could be
sink or reverse
fold

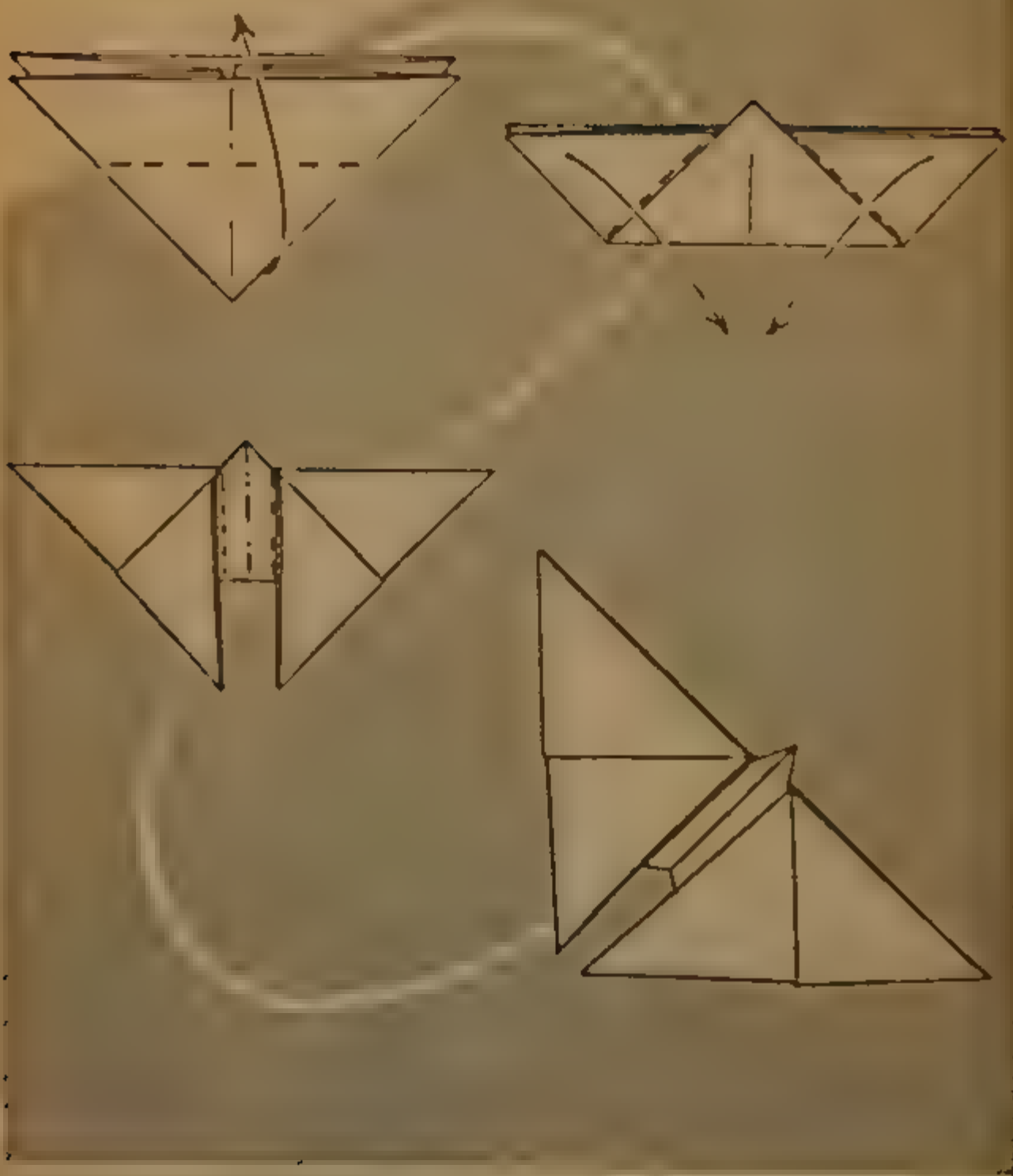
the result

see page 120 for
working examples

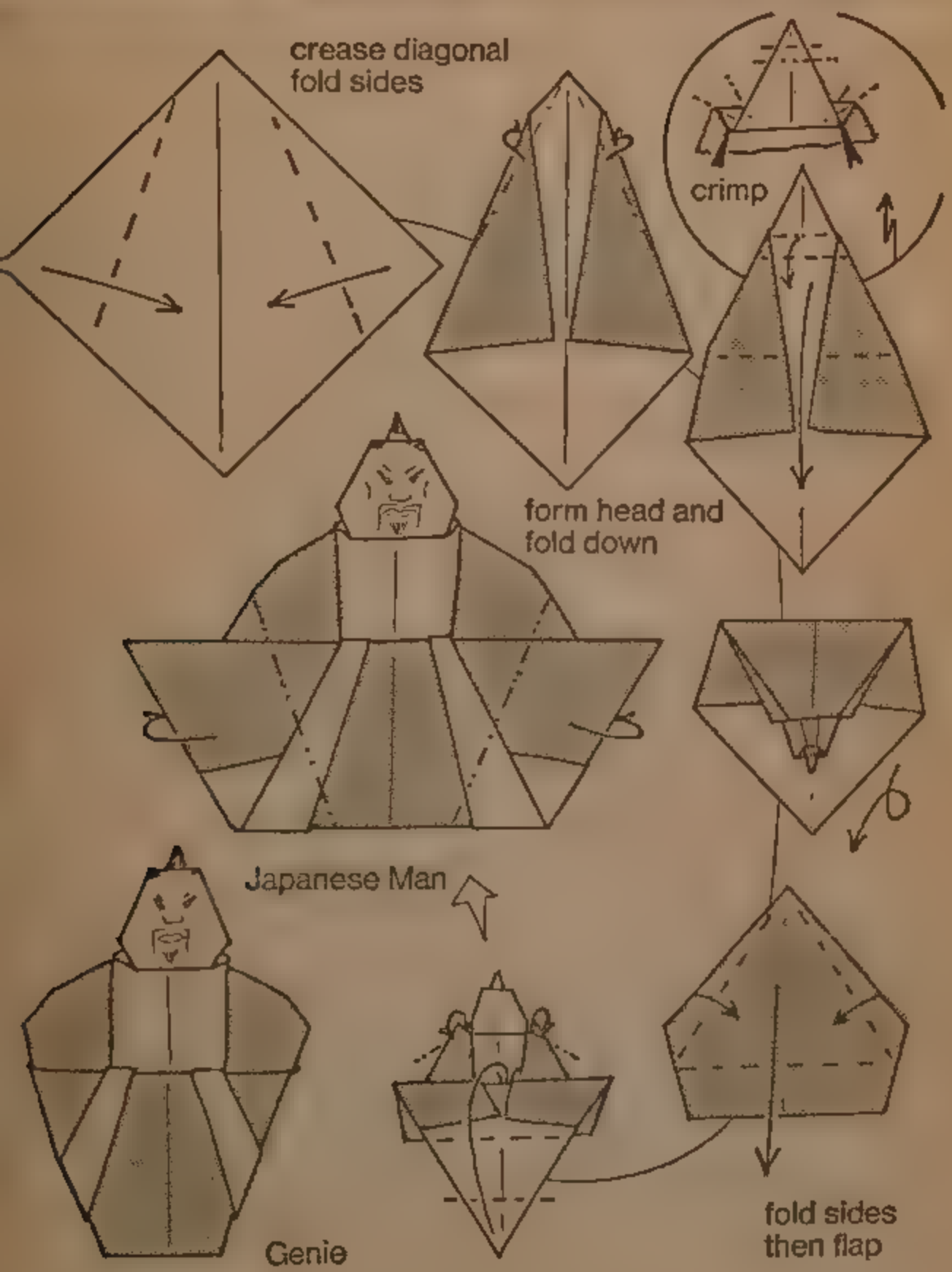
Butterfly

John Smith England

begin with the Water Bomb base(page 9)



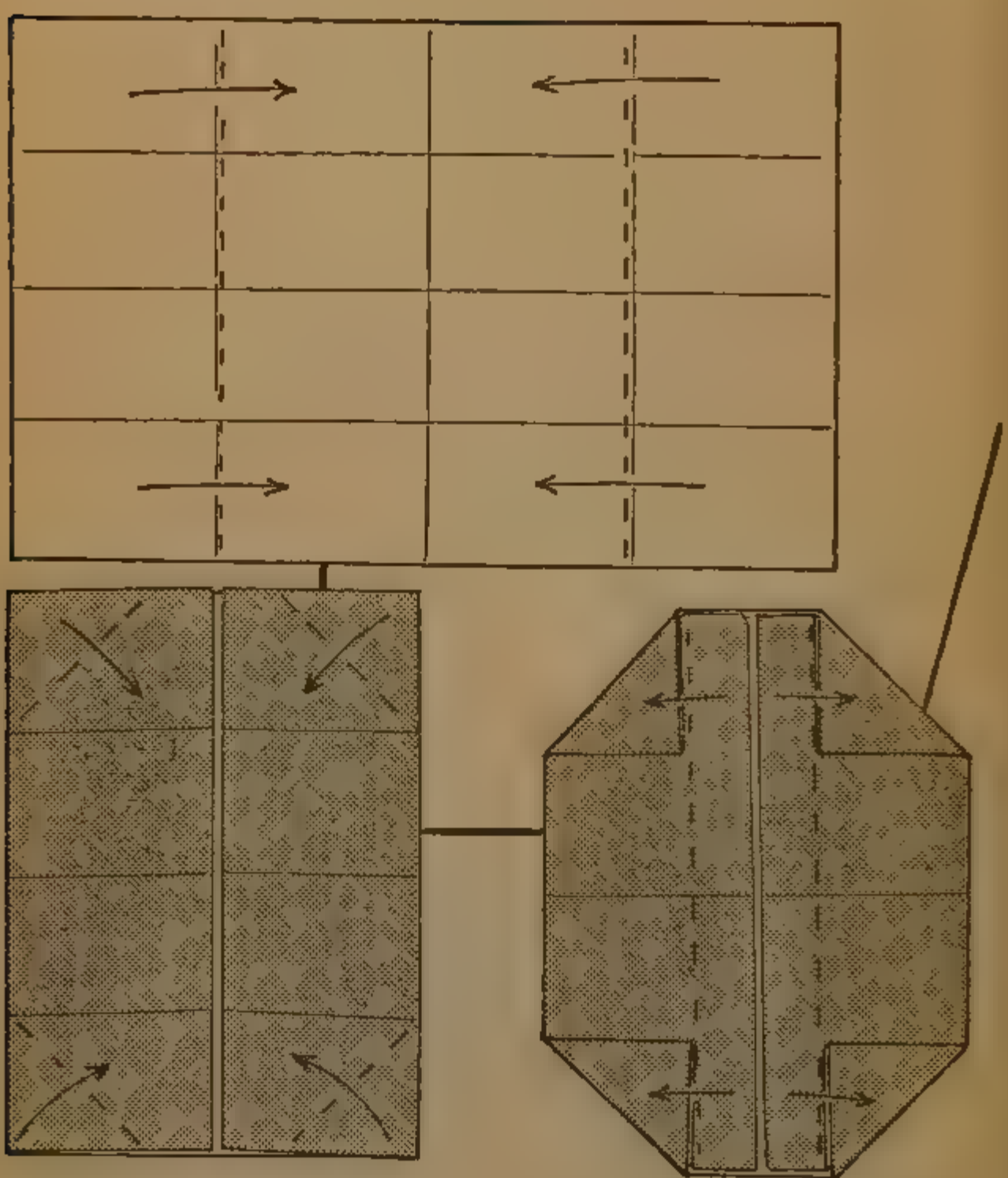
Japanese Man or Genie David Green Age 12



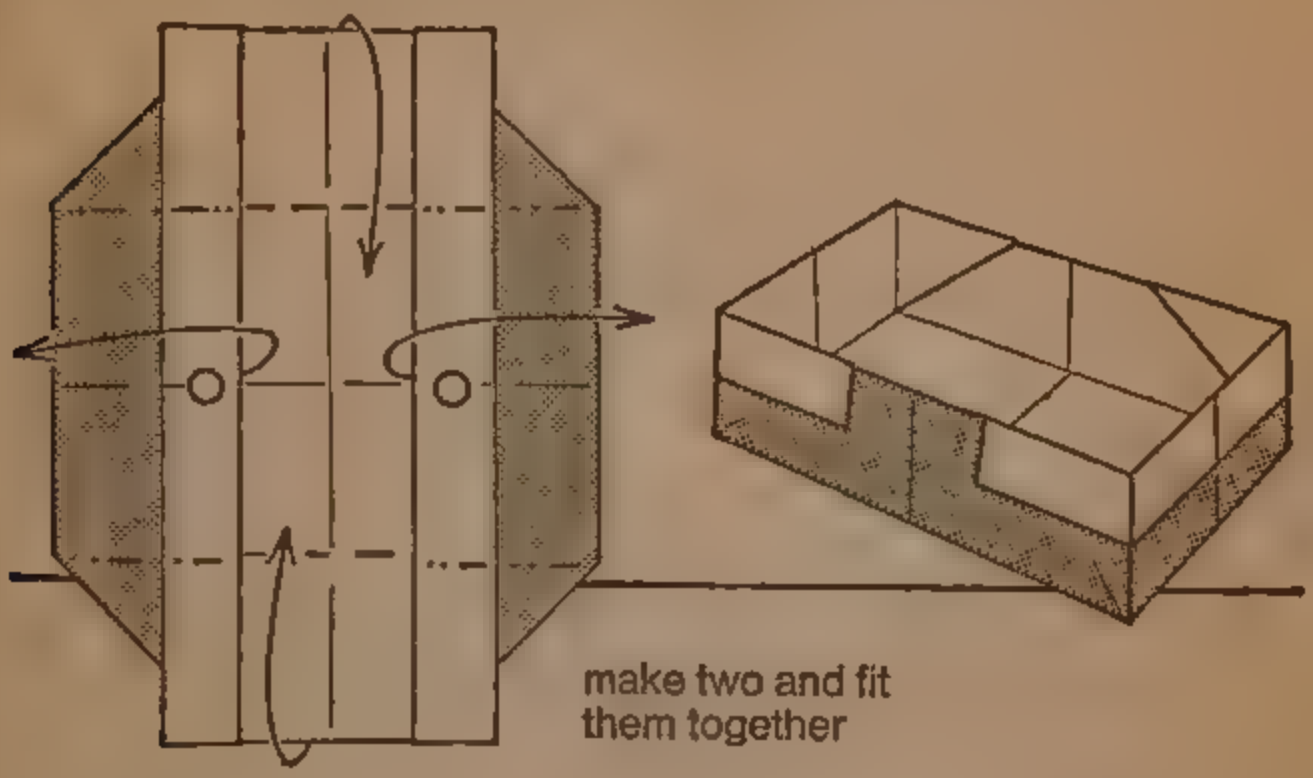
Easy Box

Lillian Oppenheimer America

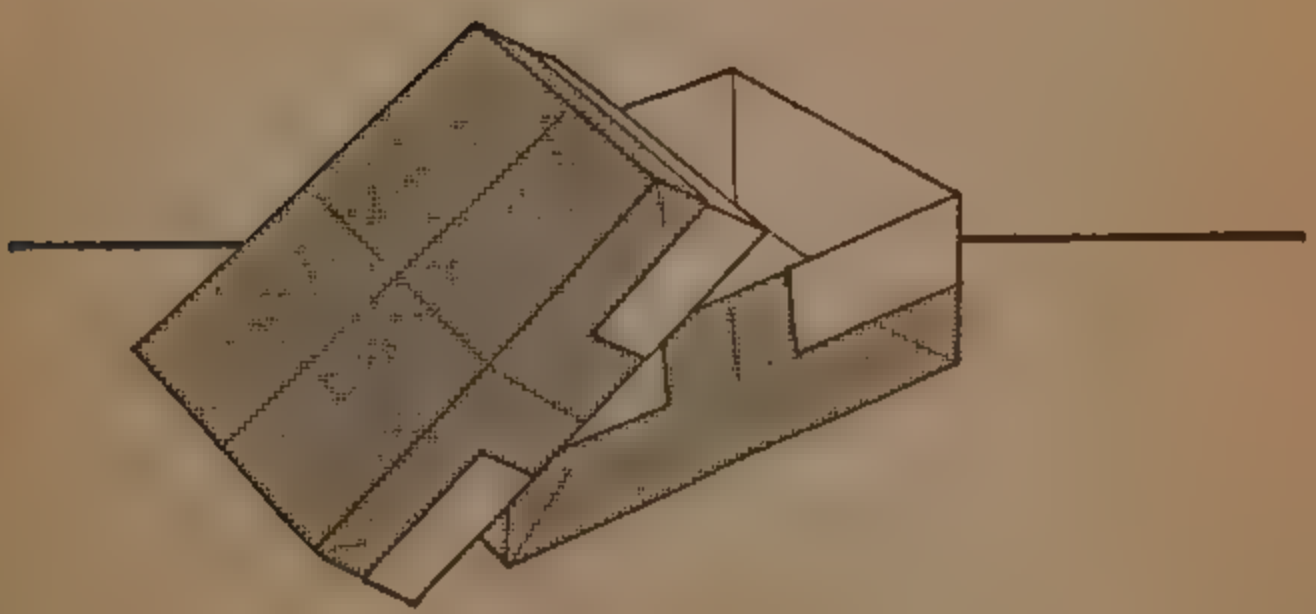
use any rectangle
or square. Try covers
of magazines.



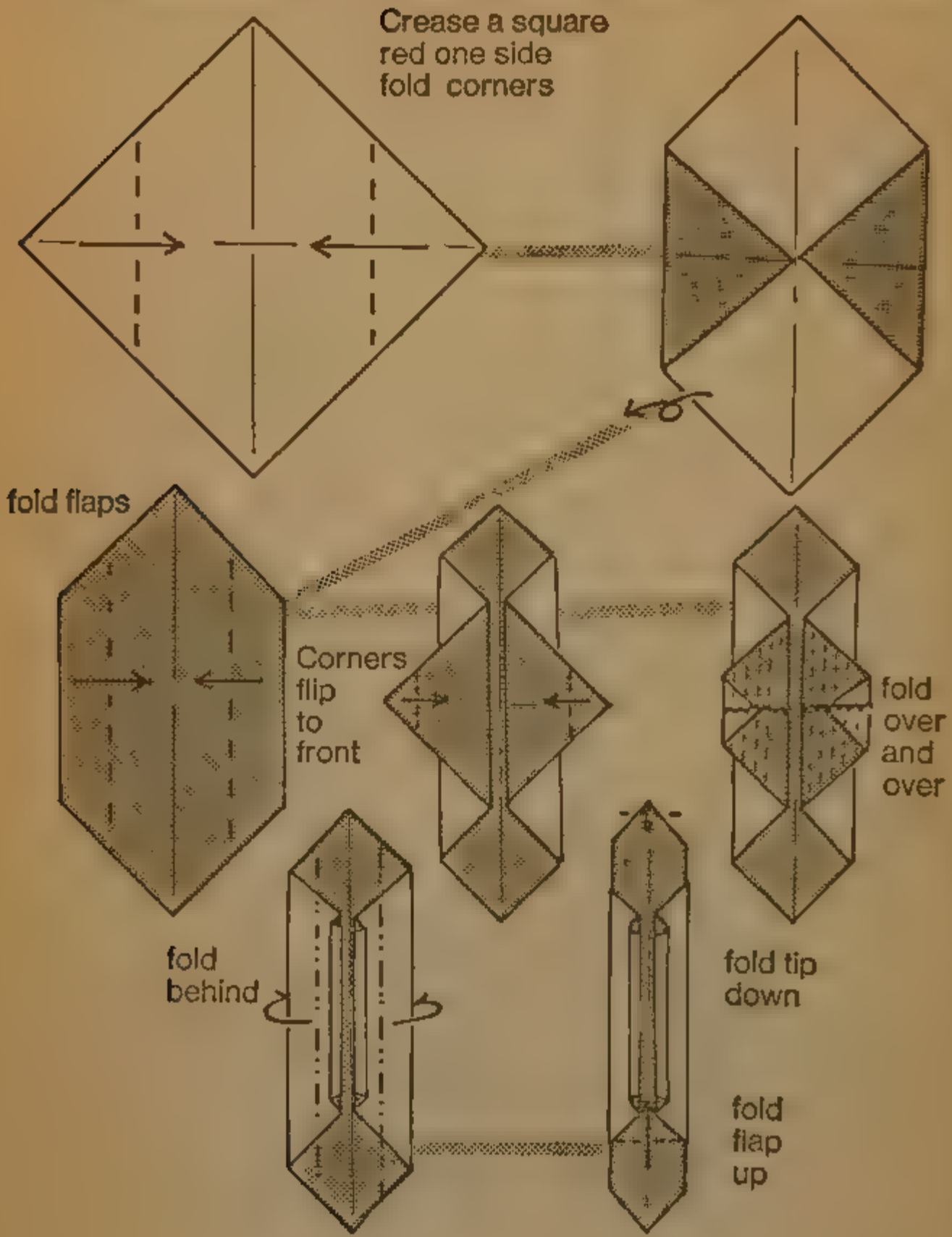
From The Collection at her Origami Centre



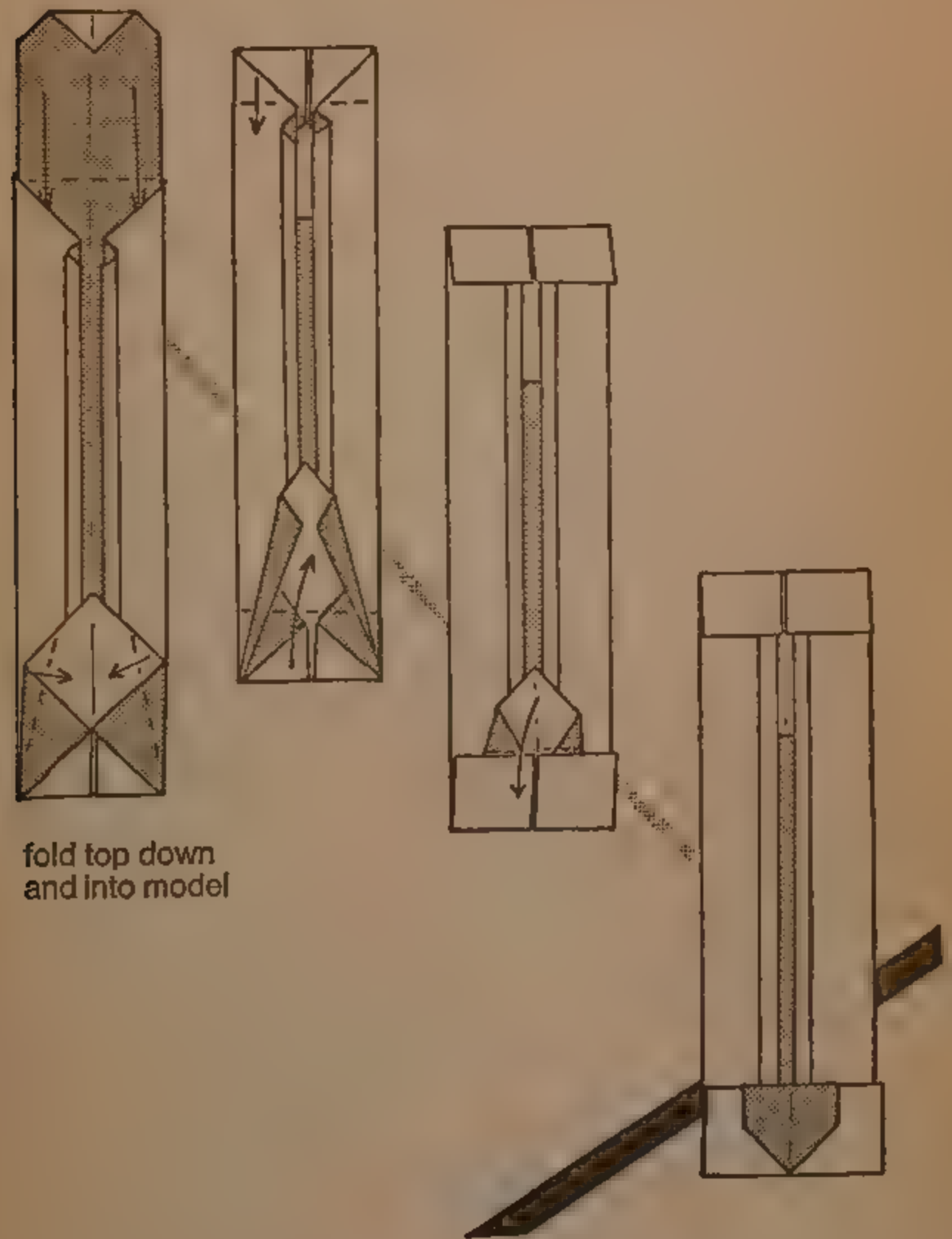
make two and fit
them together



Thermometer Paul Powell Age 11 England



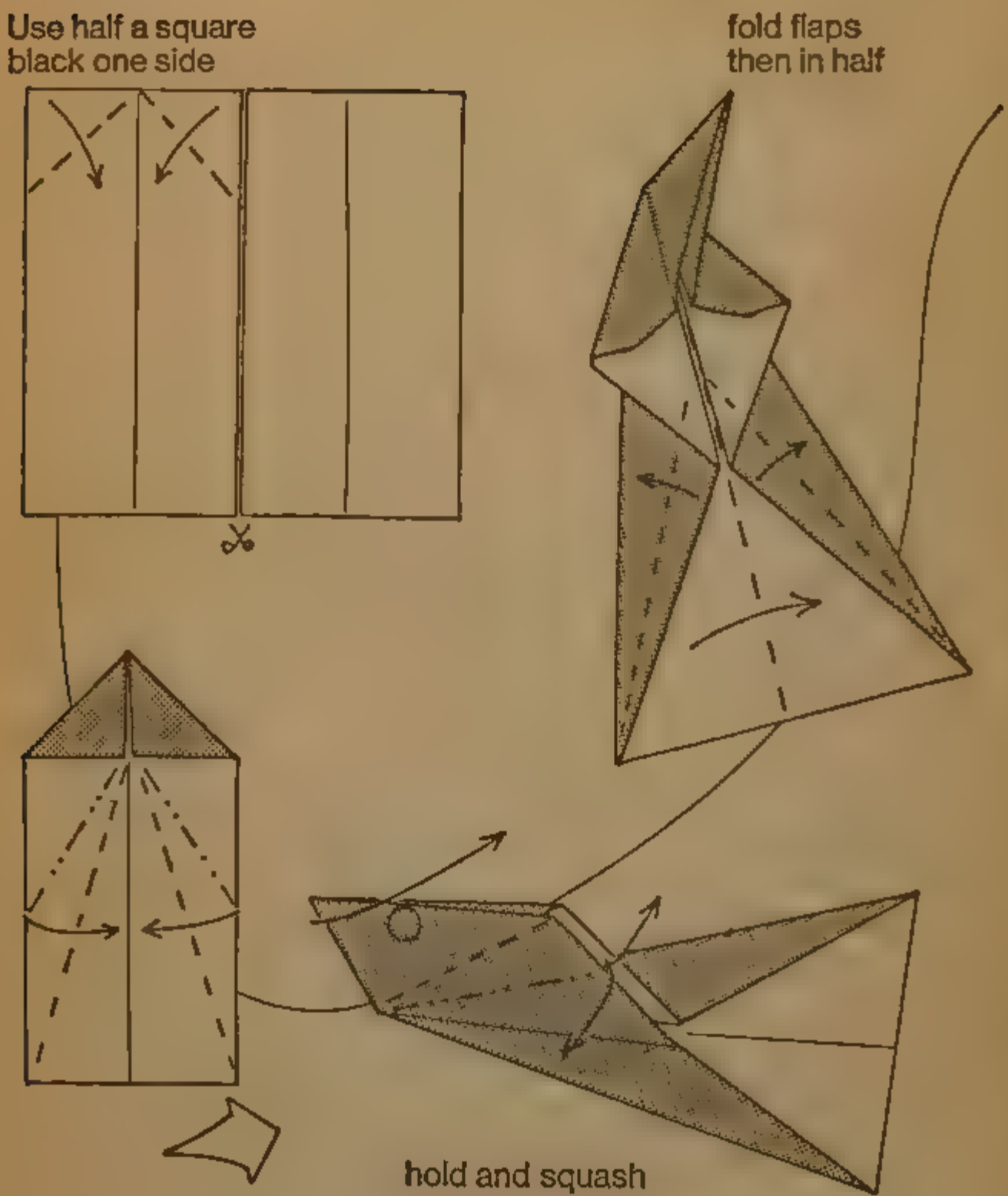
Thermometer continued



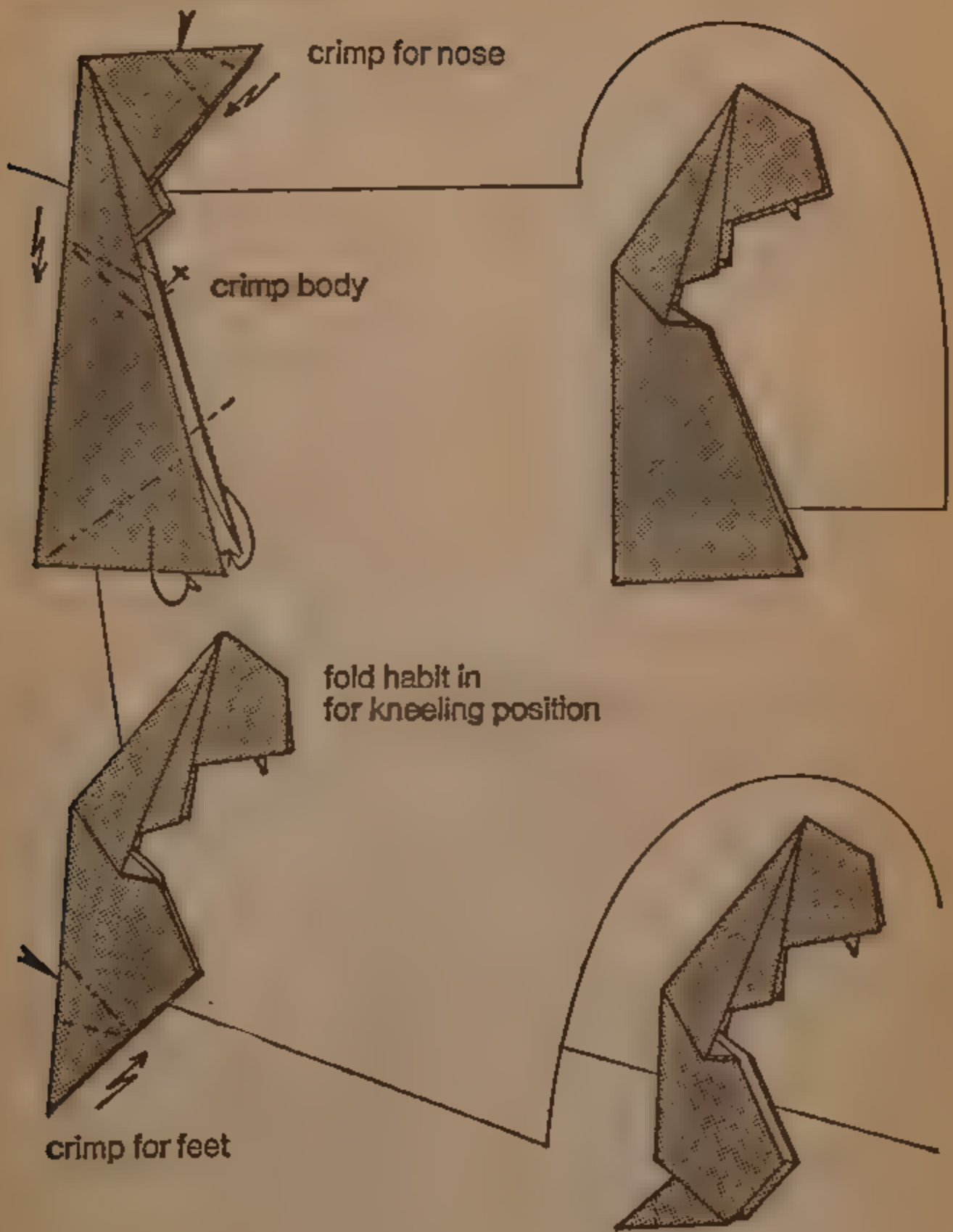
fold top down
and into model

Nuns

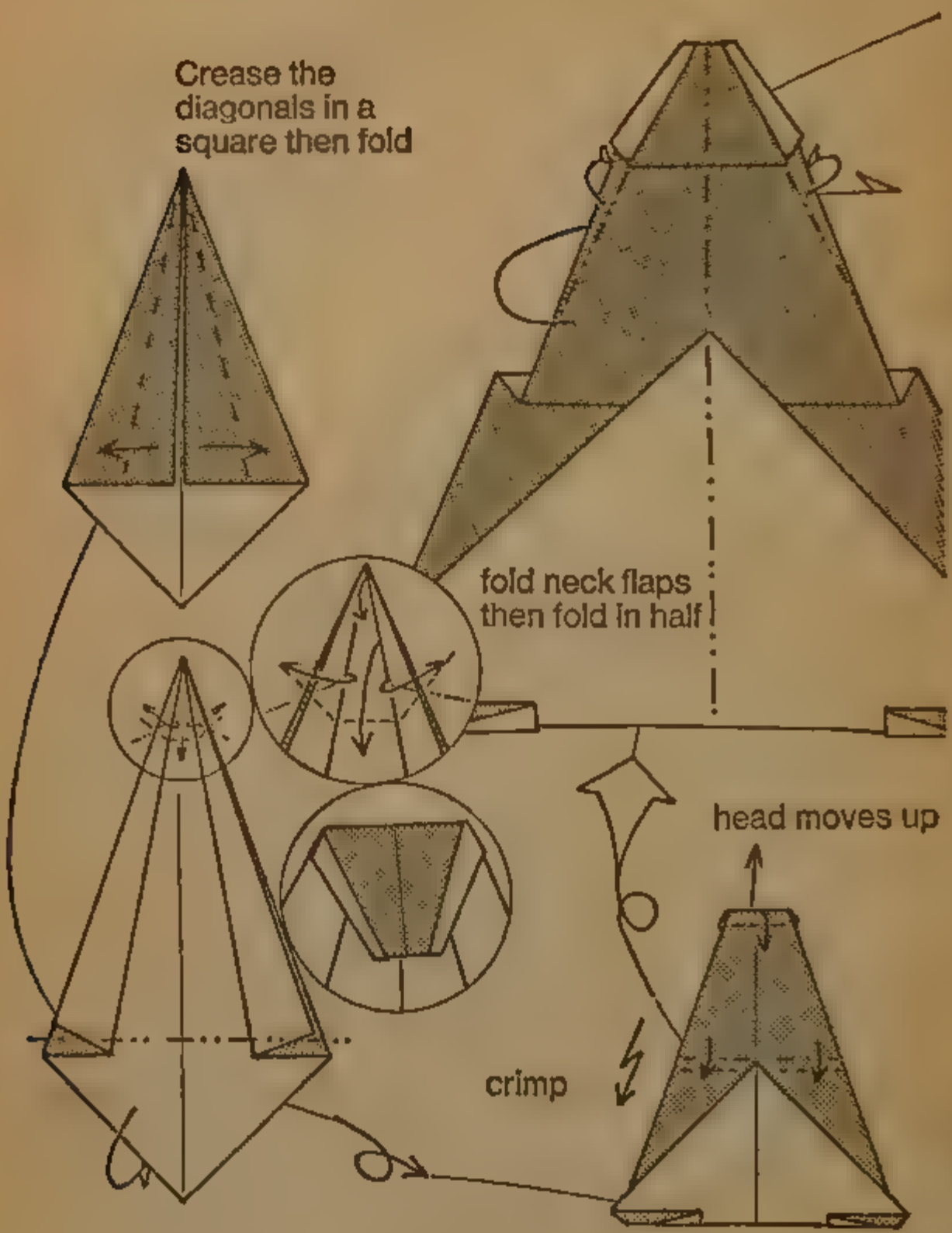
Vernon Fowler Age 13½ England



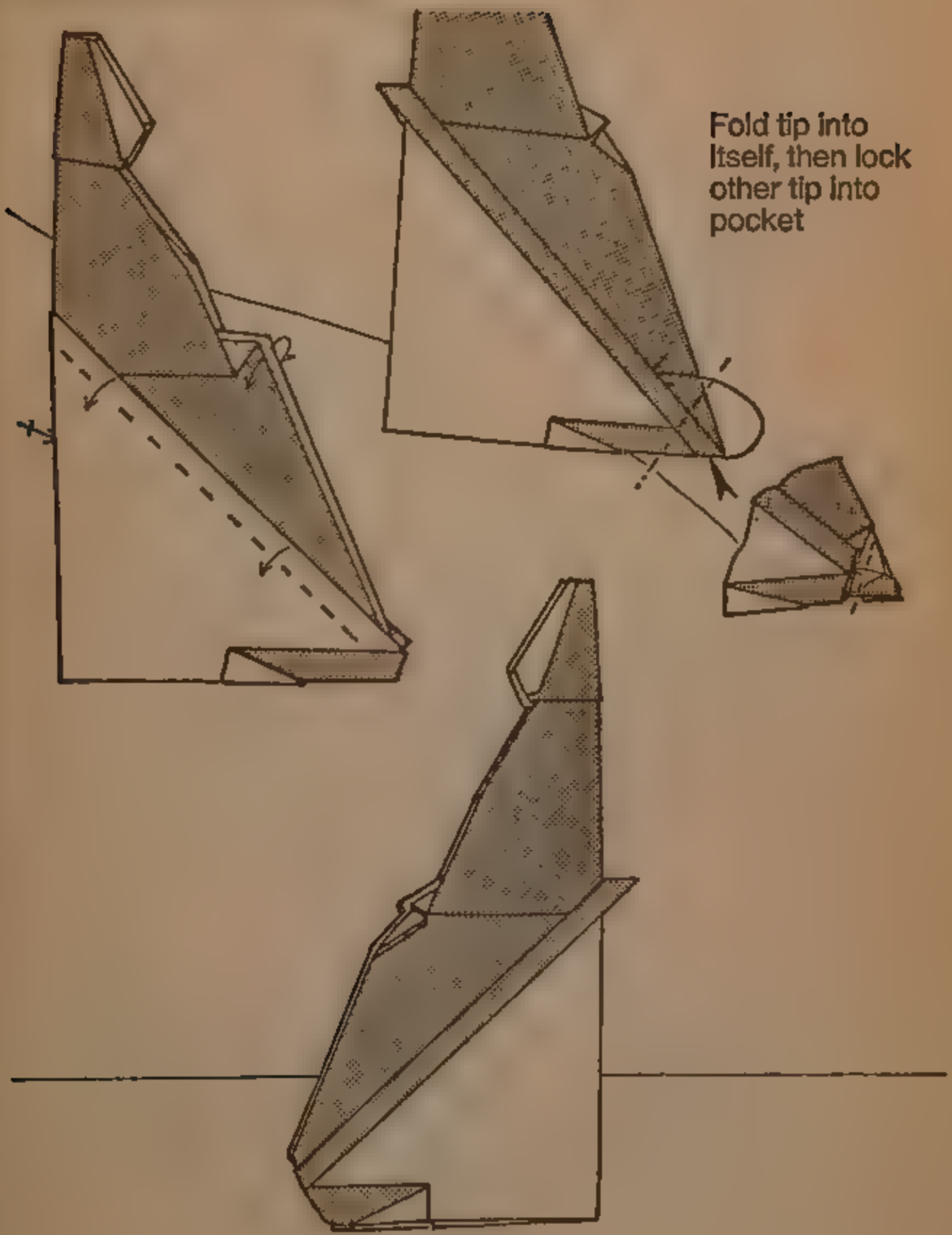
Nuns continued



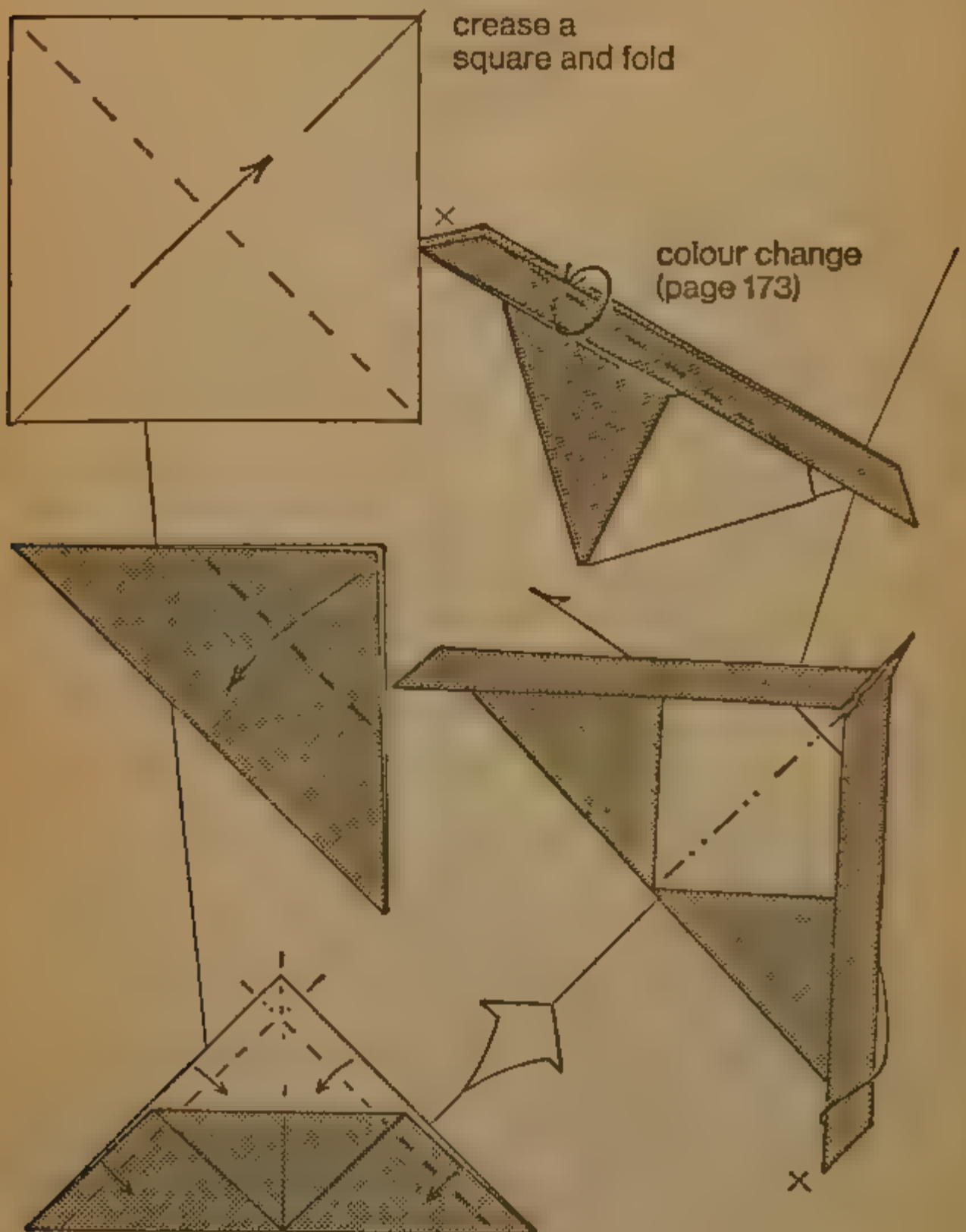
Grandmama Gordon Thompson England



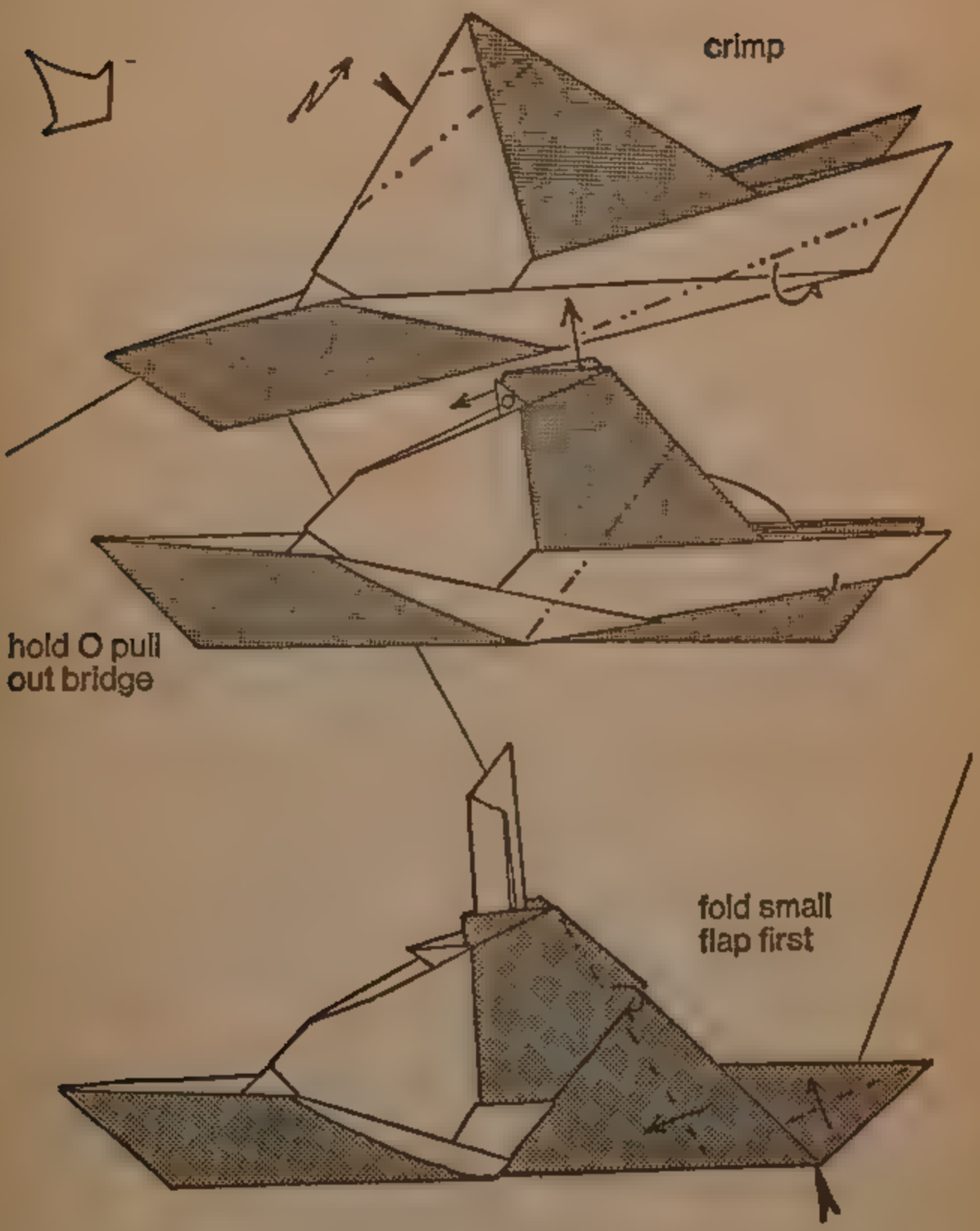
Grandmama continued



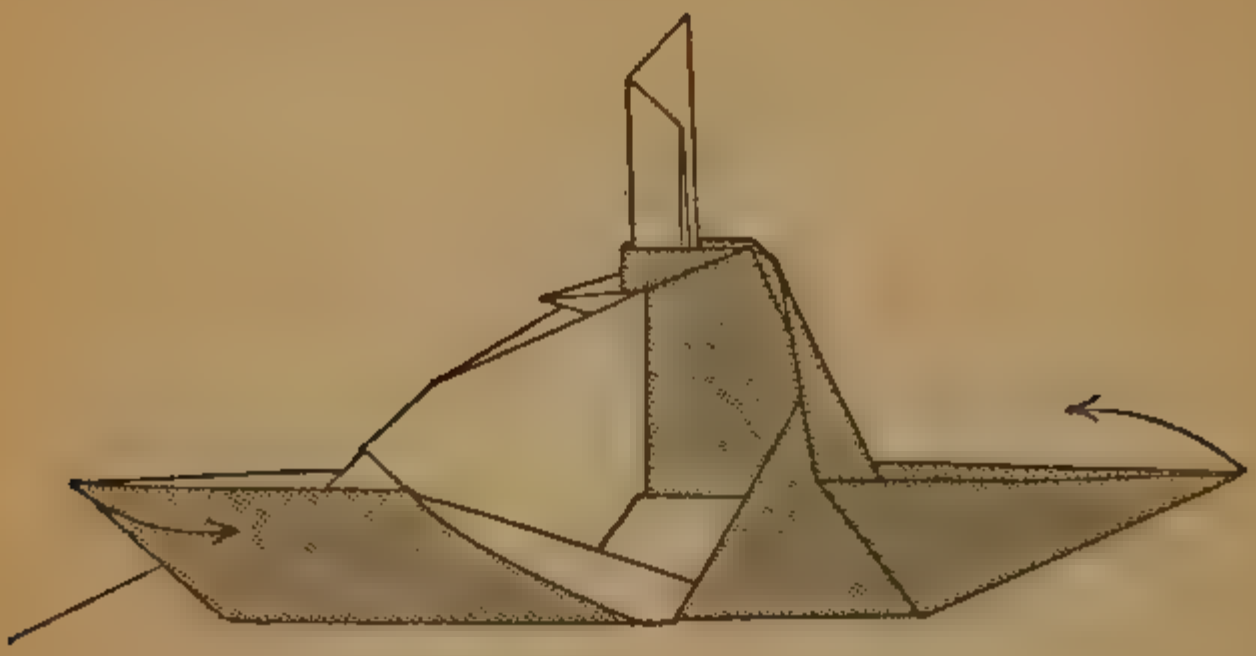
Ocean Liner Lawrence Bisman New Zealand

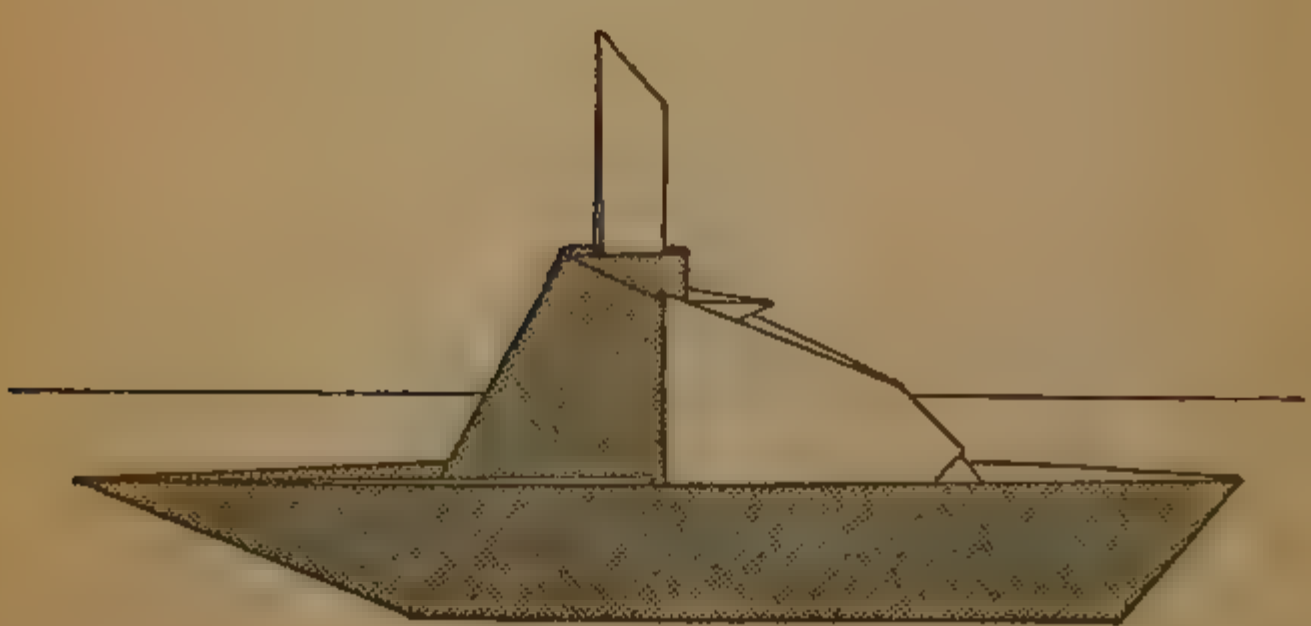


Ocean Liner continued



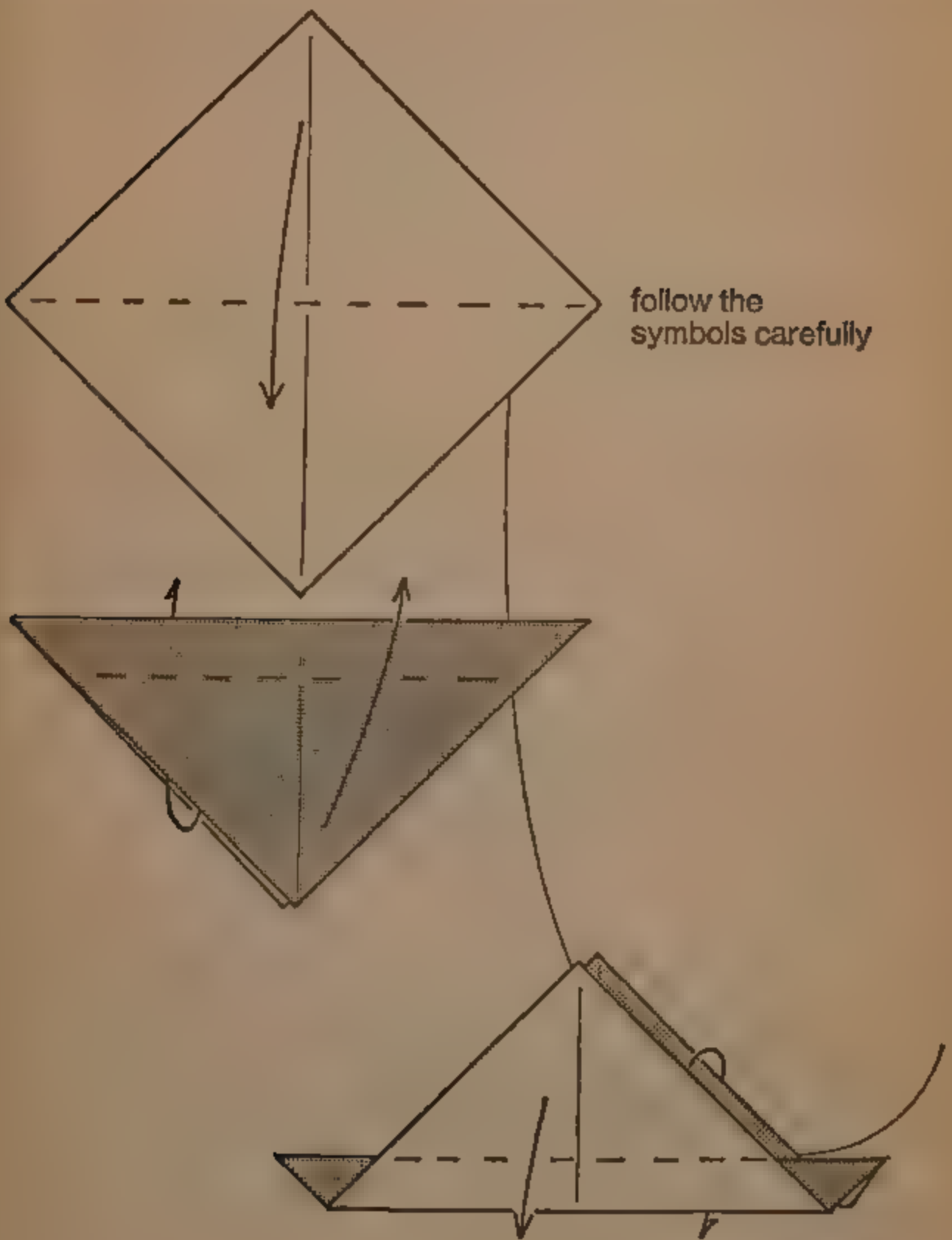
Ocean Liner continued





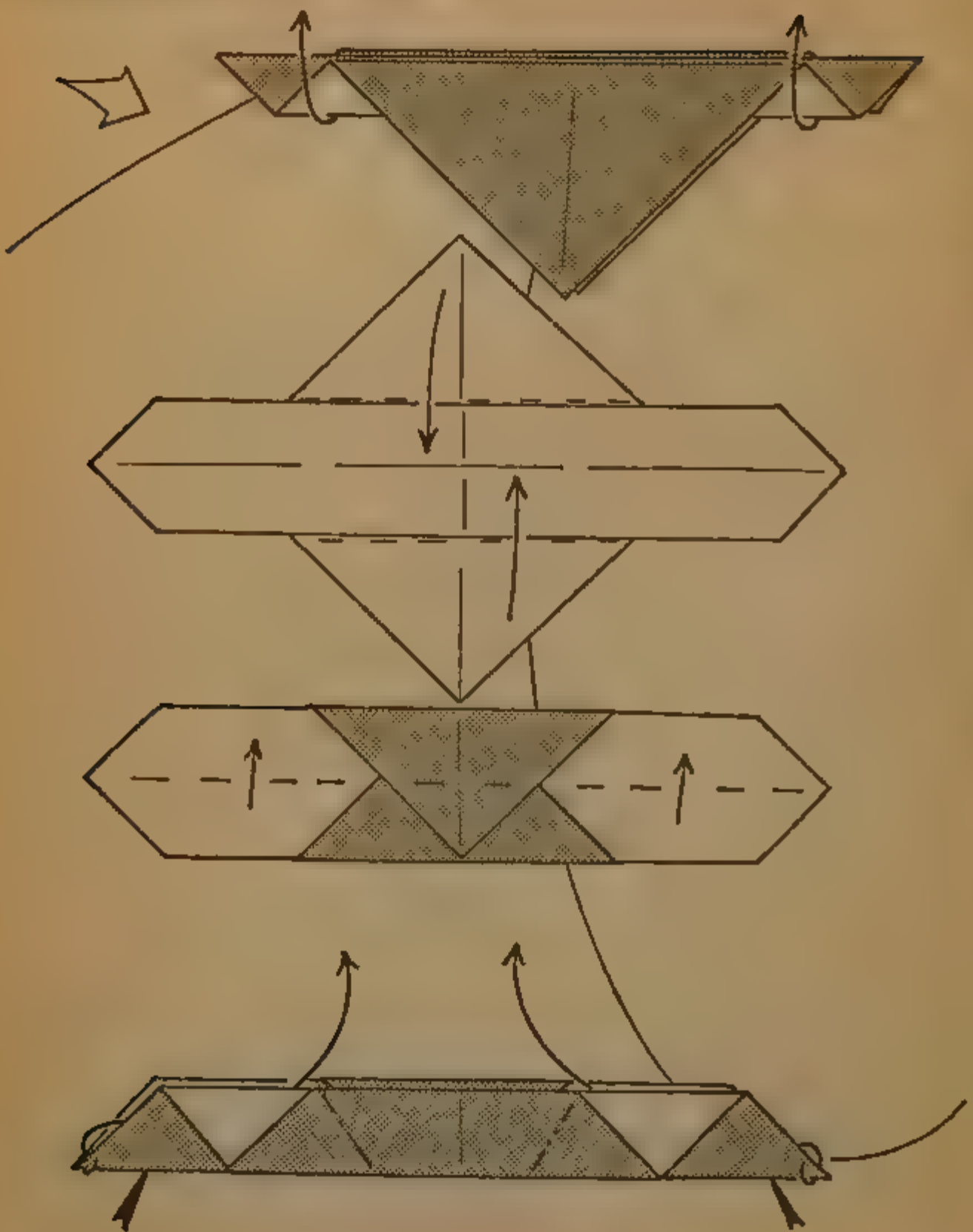
Man in a Dinghy

Robert Harbin England

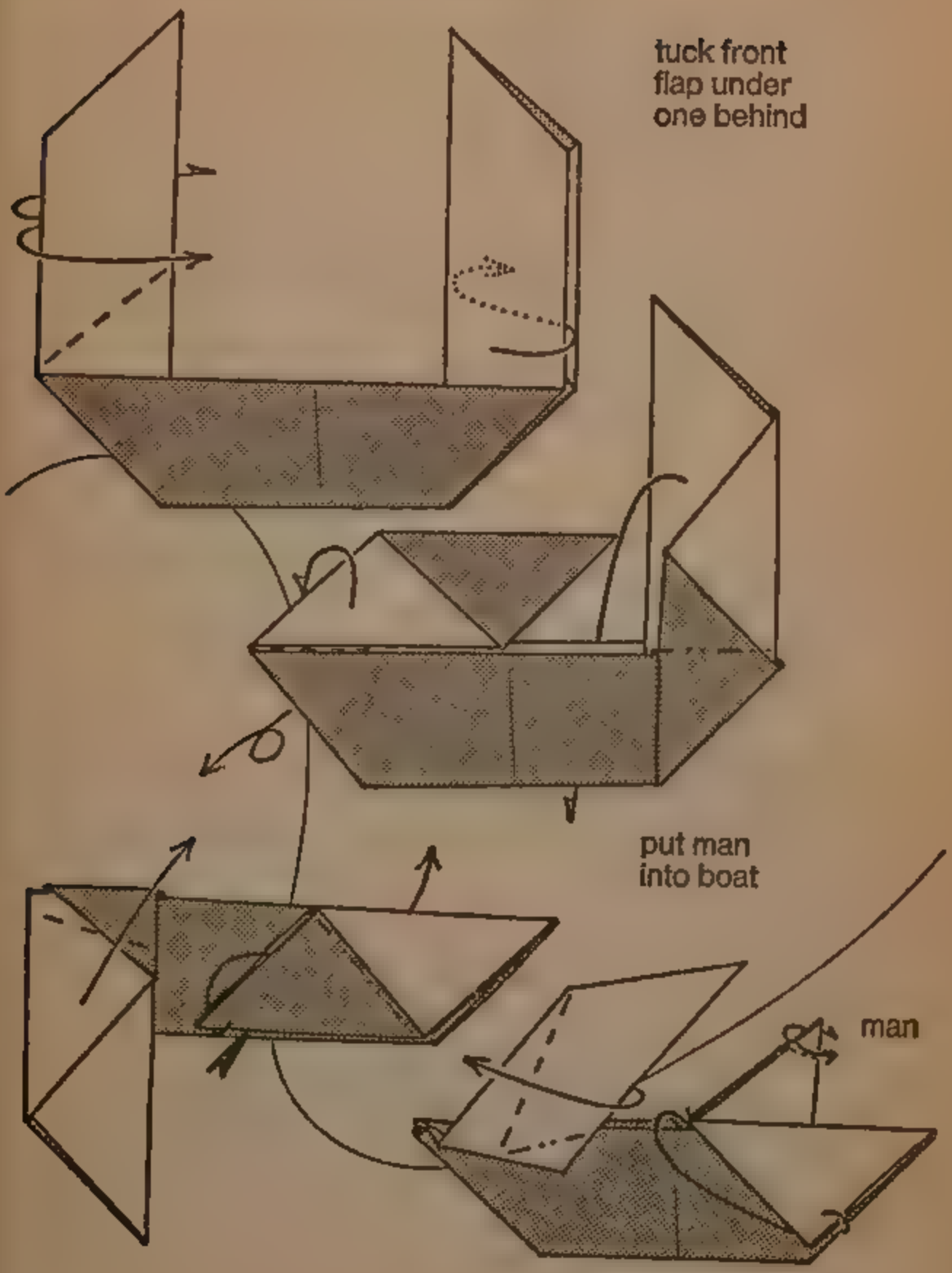


follow the
symbols carefully

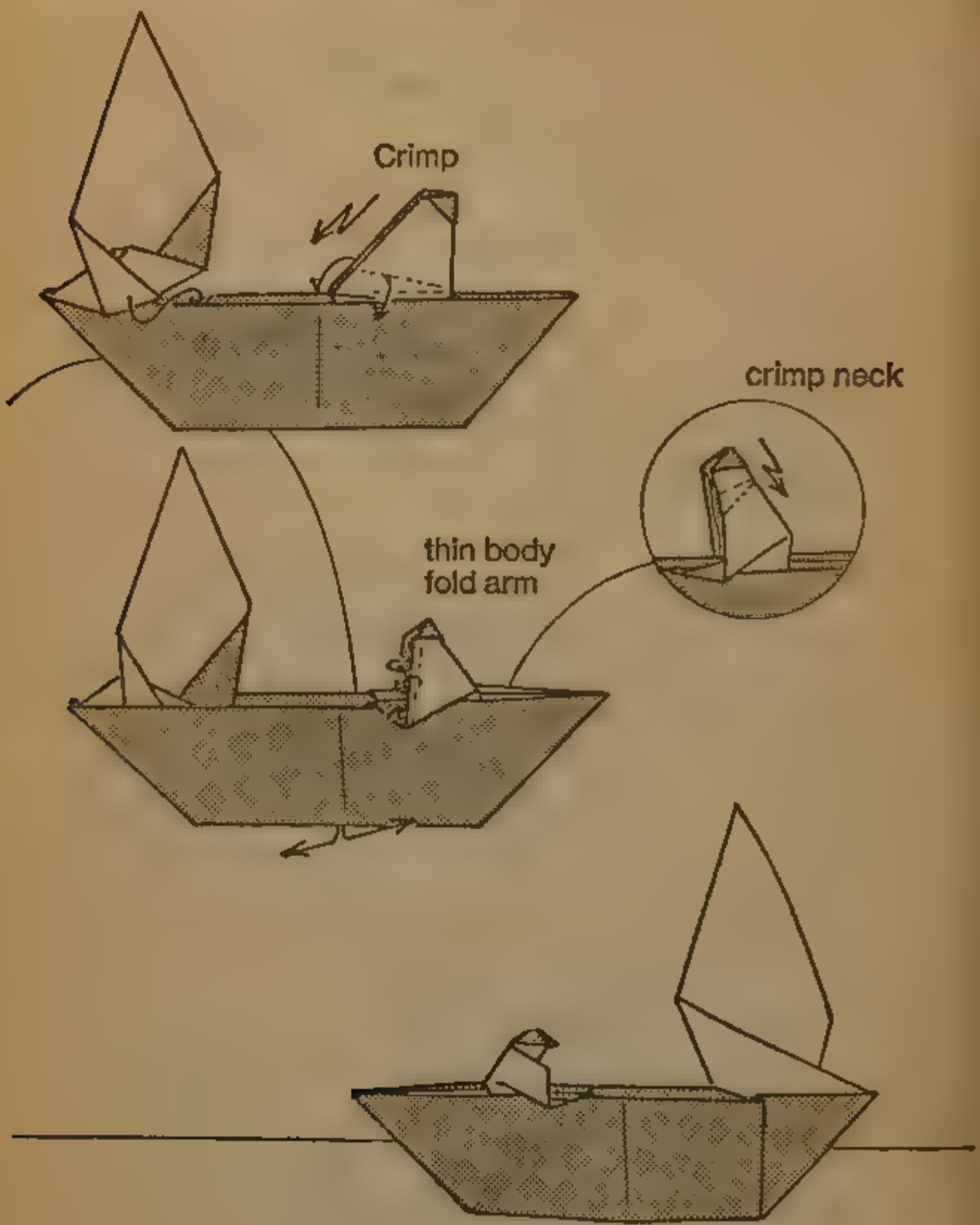
Influenced by Neal Elias



Man in a Dinghy continued



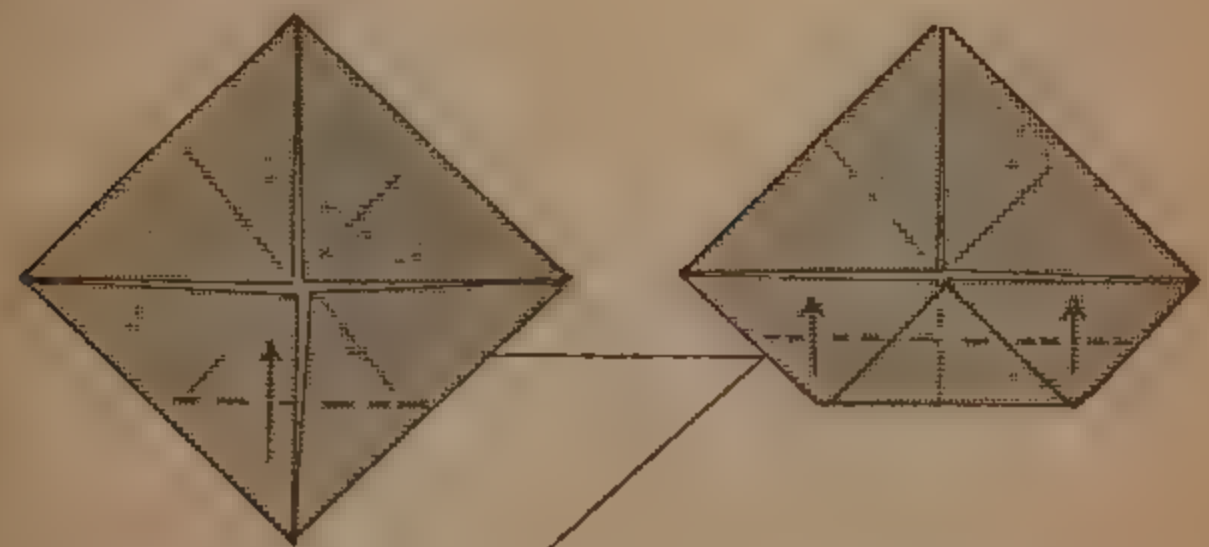
Man in a Dinghy continued



Armchair

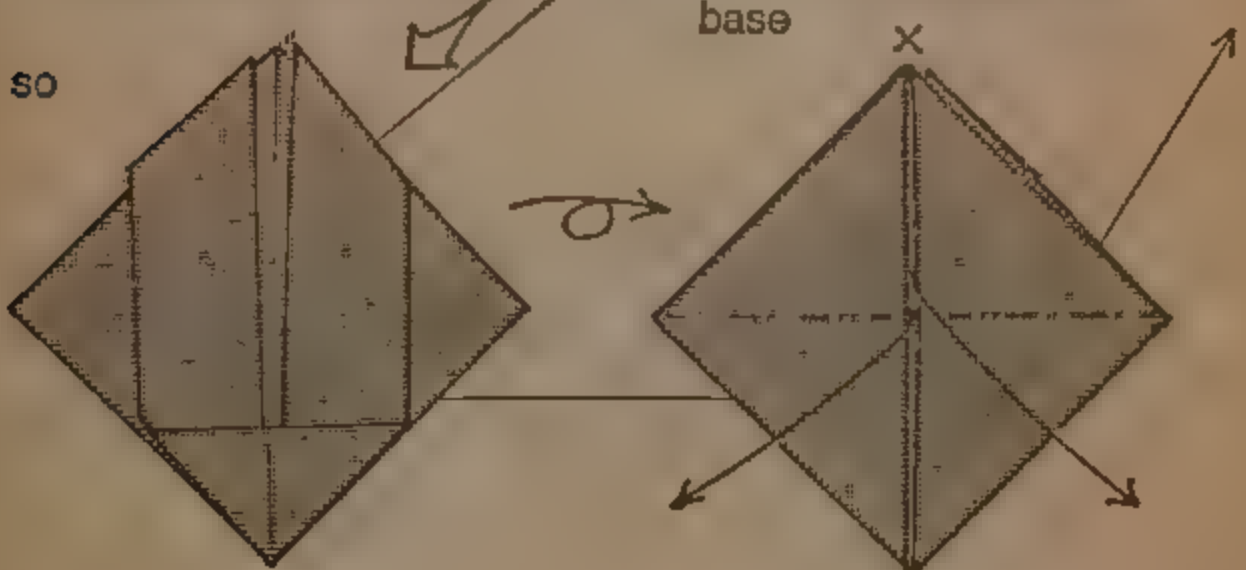
Peter Wooding Age 14 England

crease a square
fold corners in
known as a Blintz

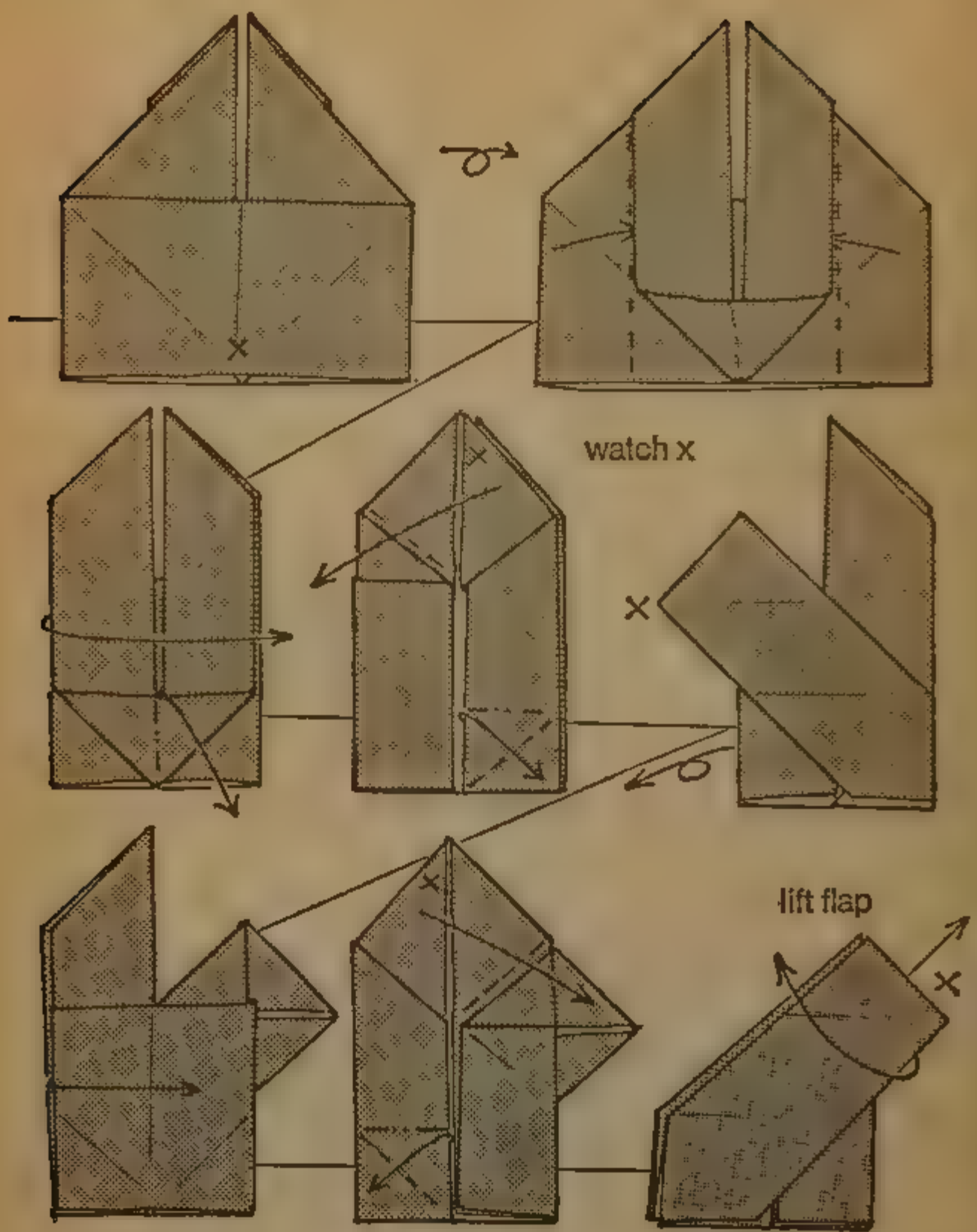


form a preliminary
base

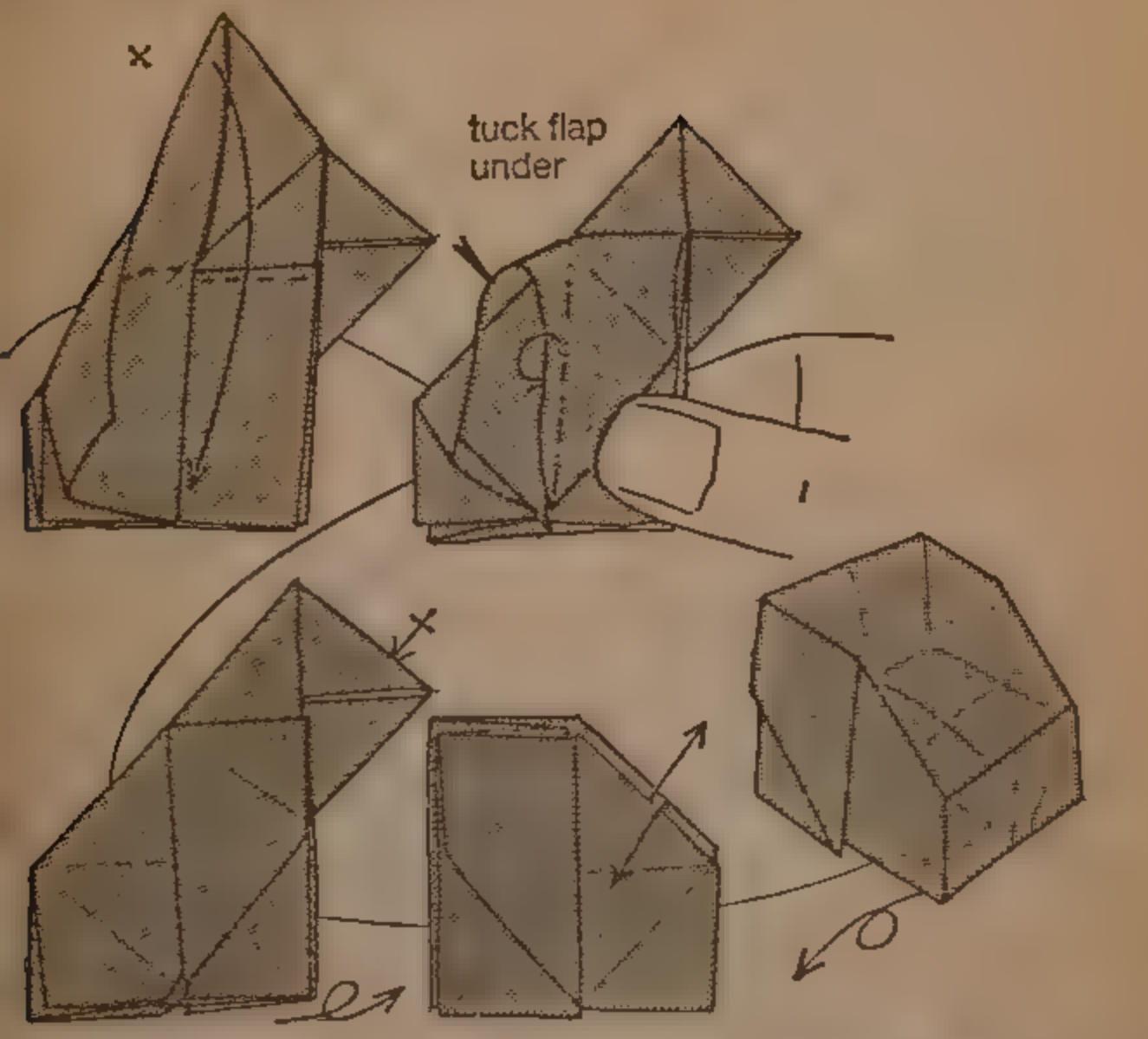
so

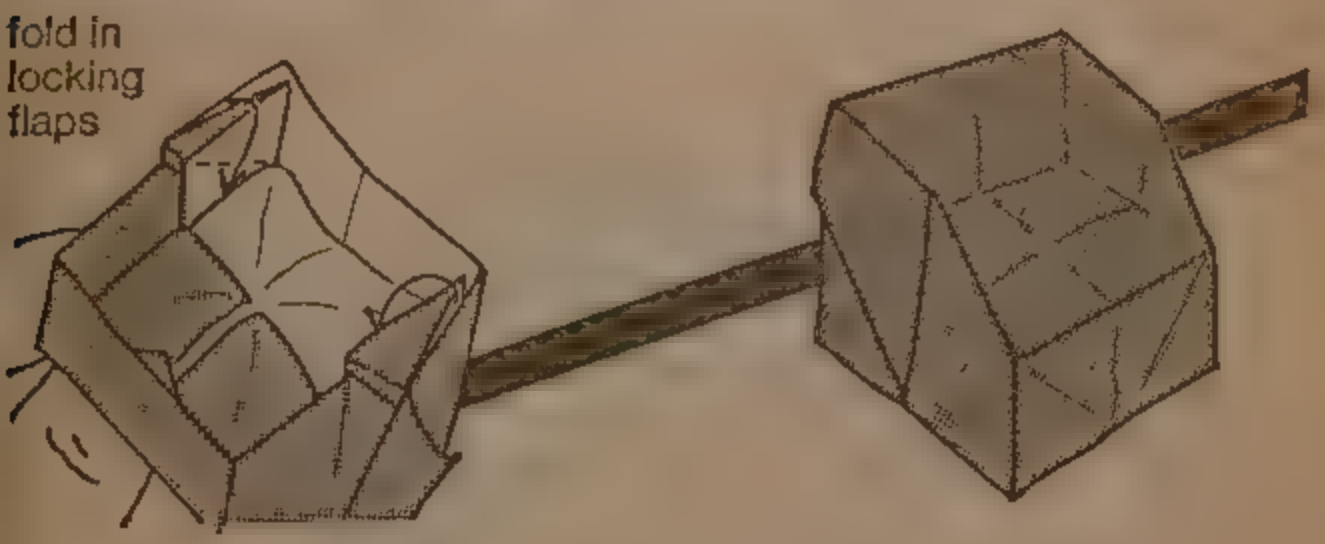


Armchair continued



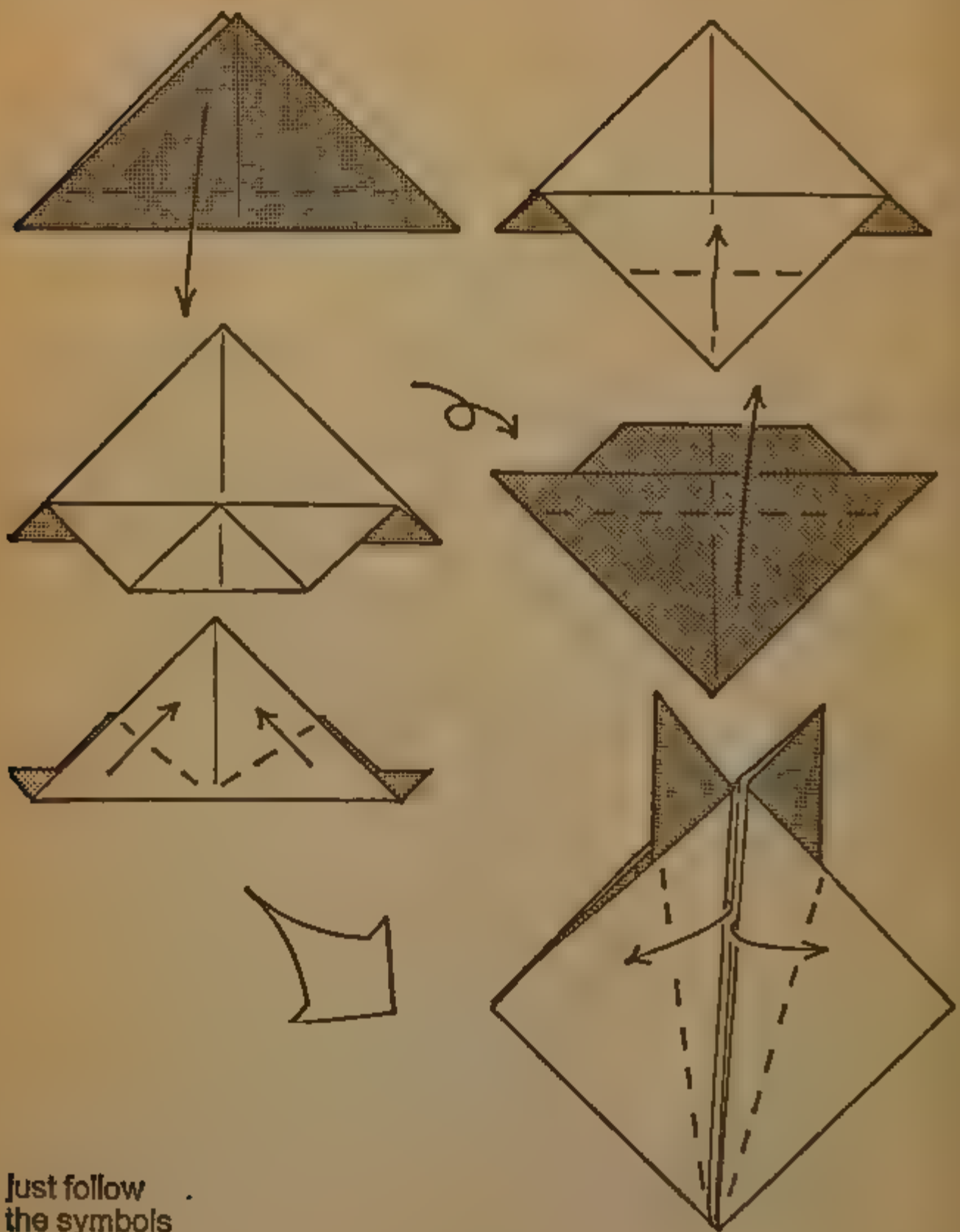
Armchair continued





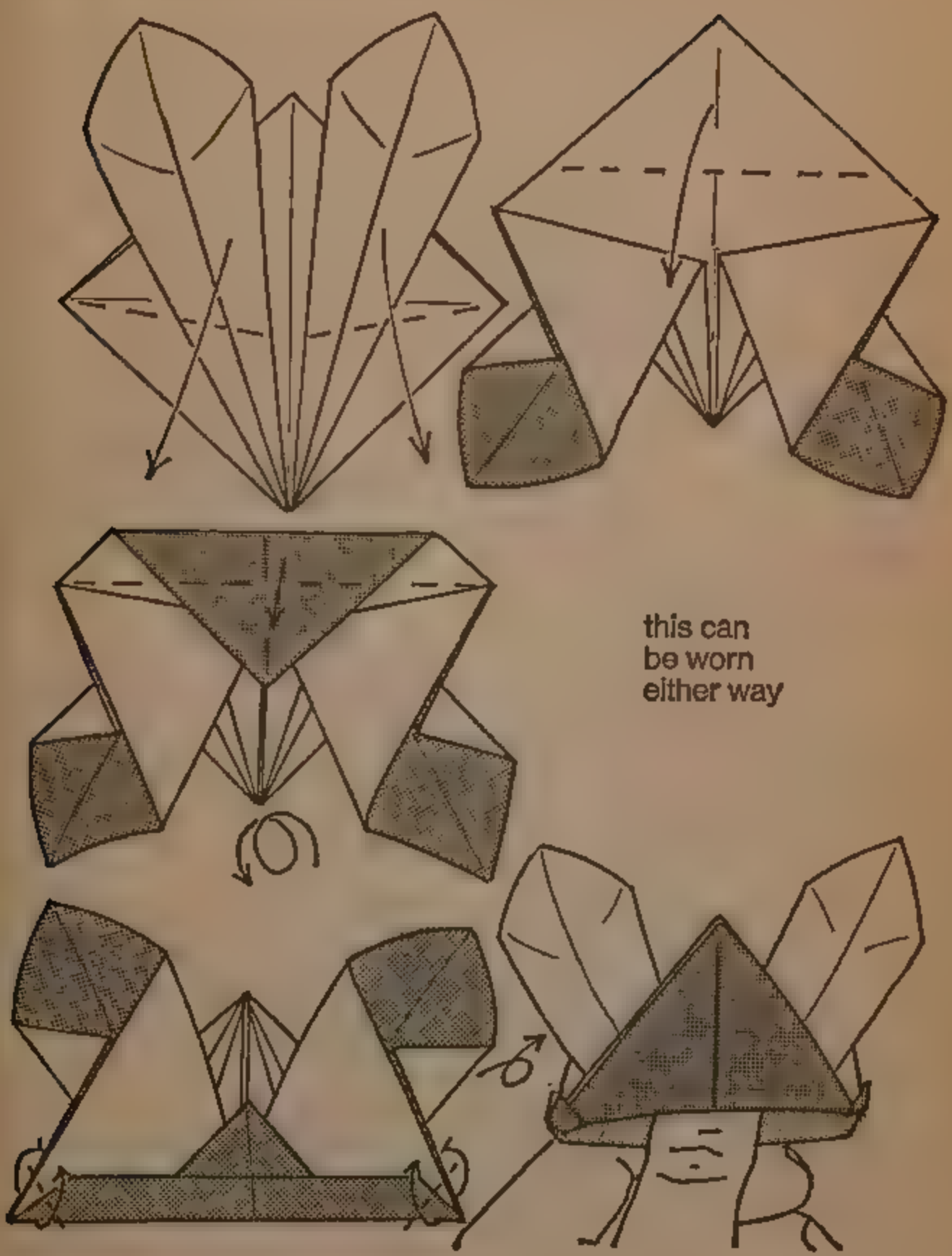
Hat Variation

Robert Harbin England

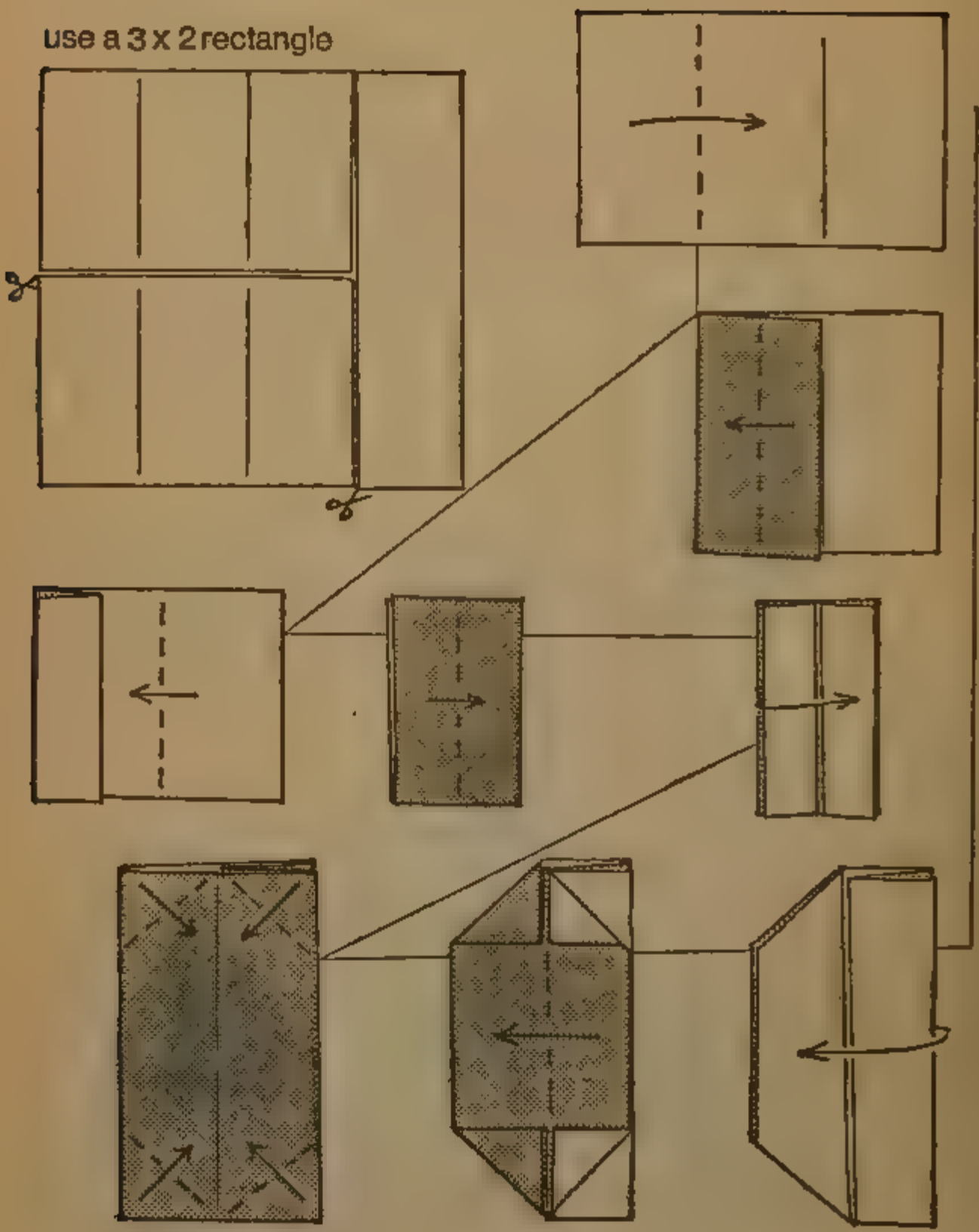


Just follow the symbols

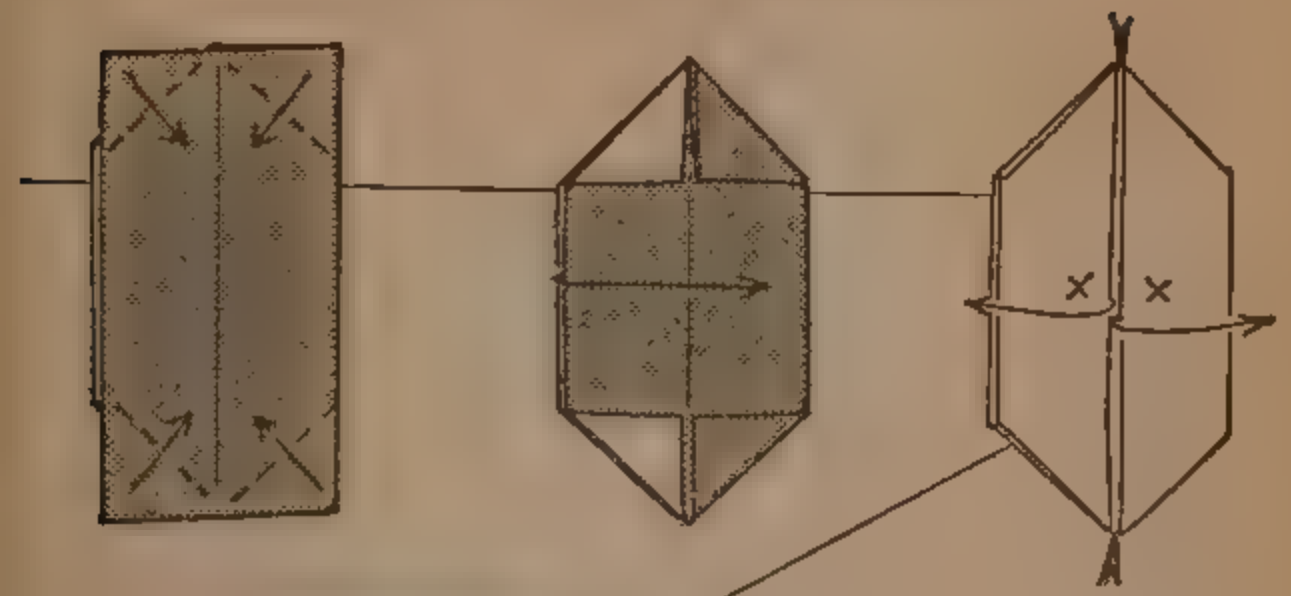
Hat Variation continued



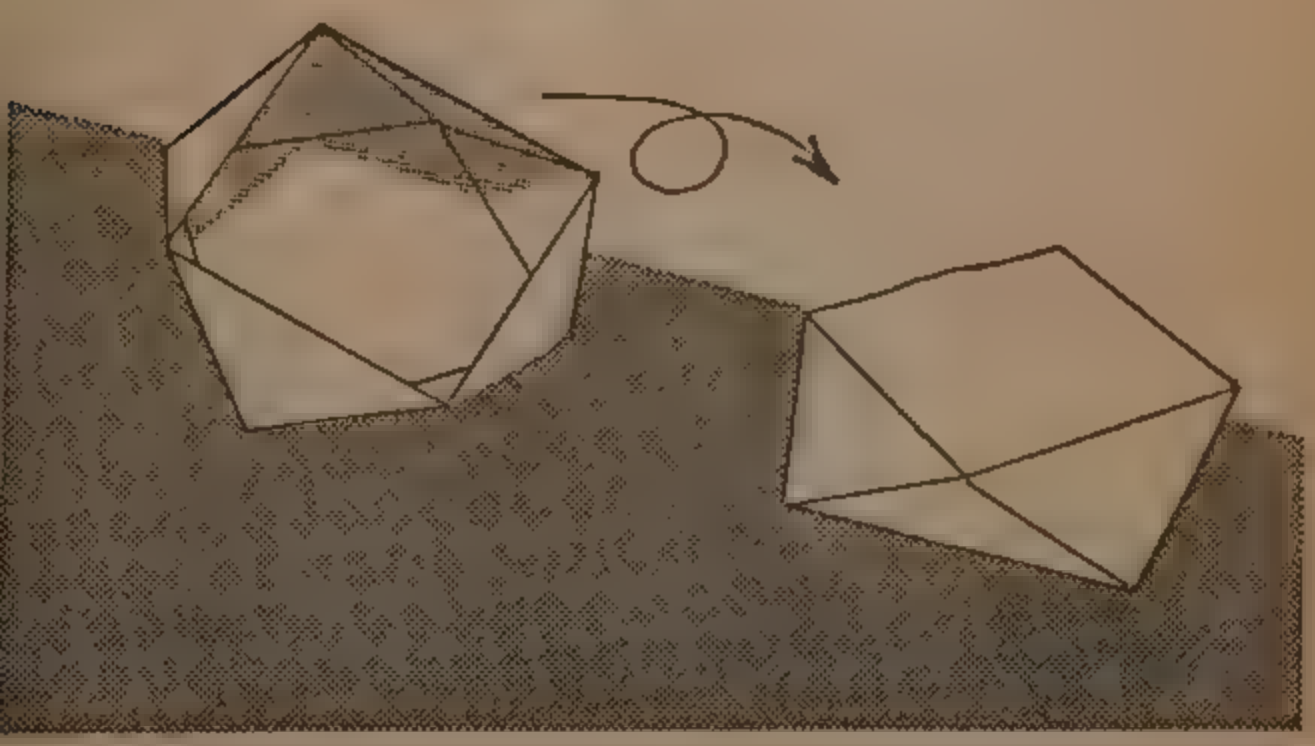
Box or Plinth Japan



Use 3 Panels from a Travel Brochure



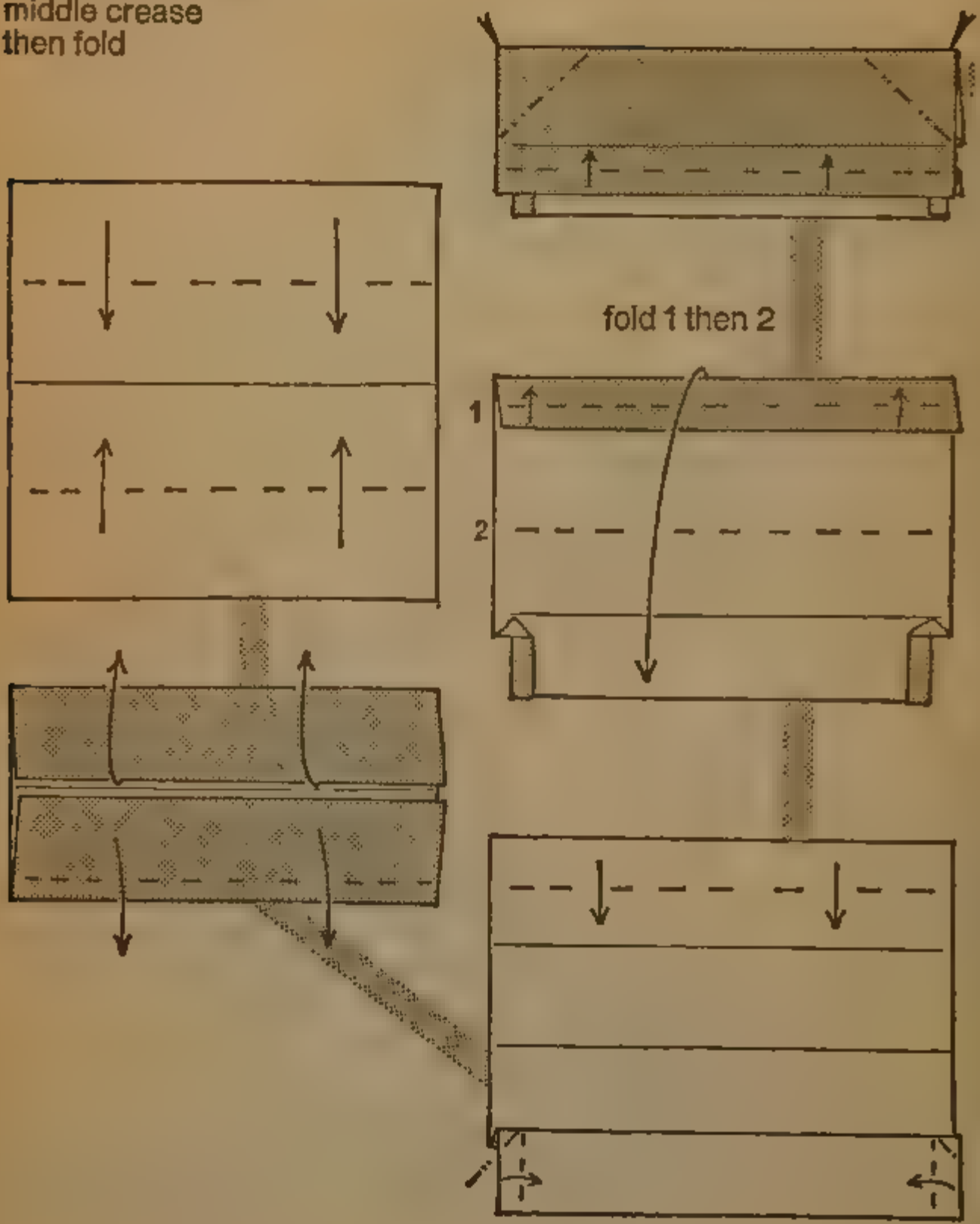
now you have
a container
or a plinth



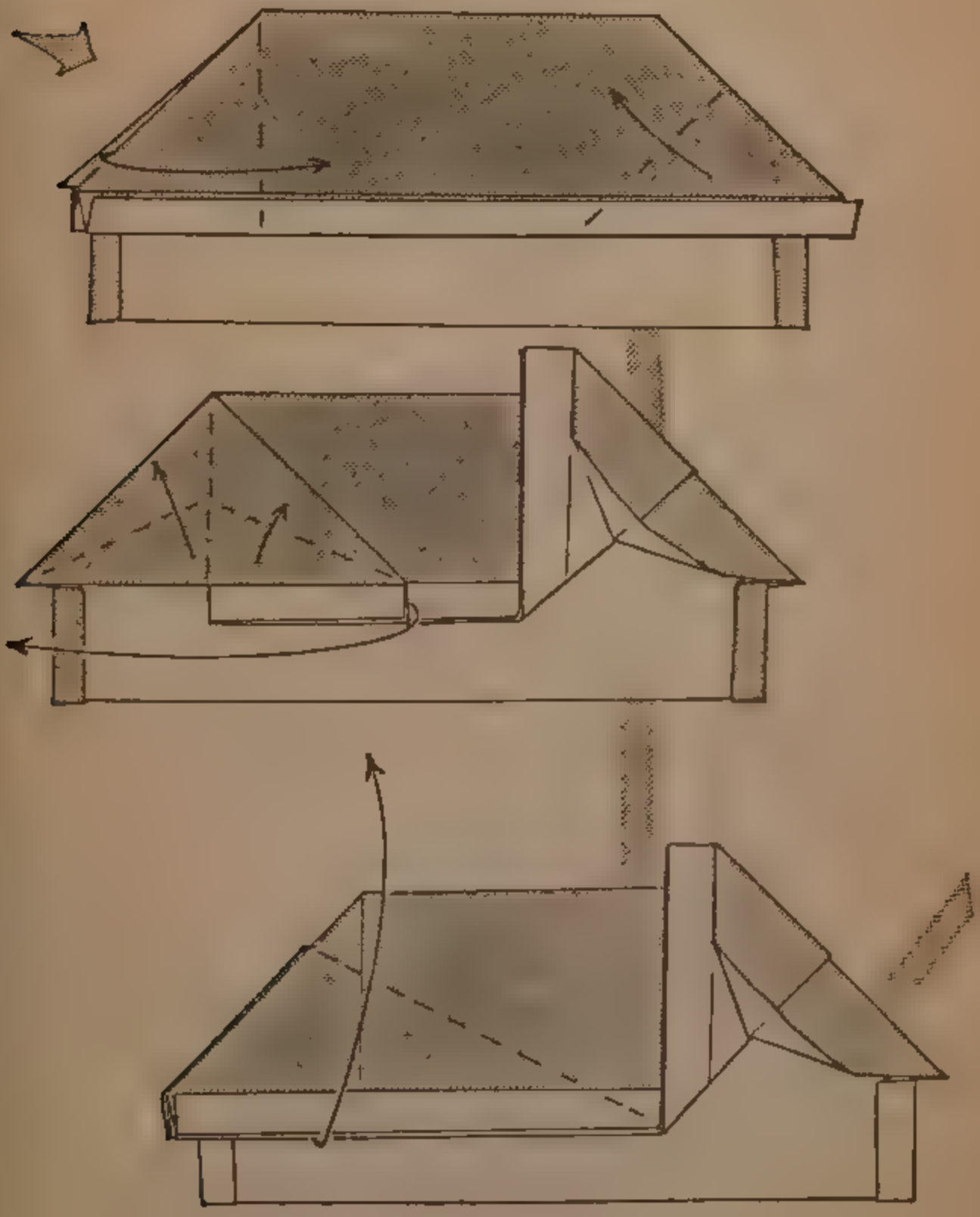
Santa on His Rounds

Iris Walker England

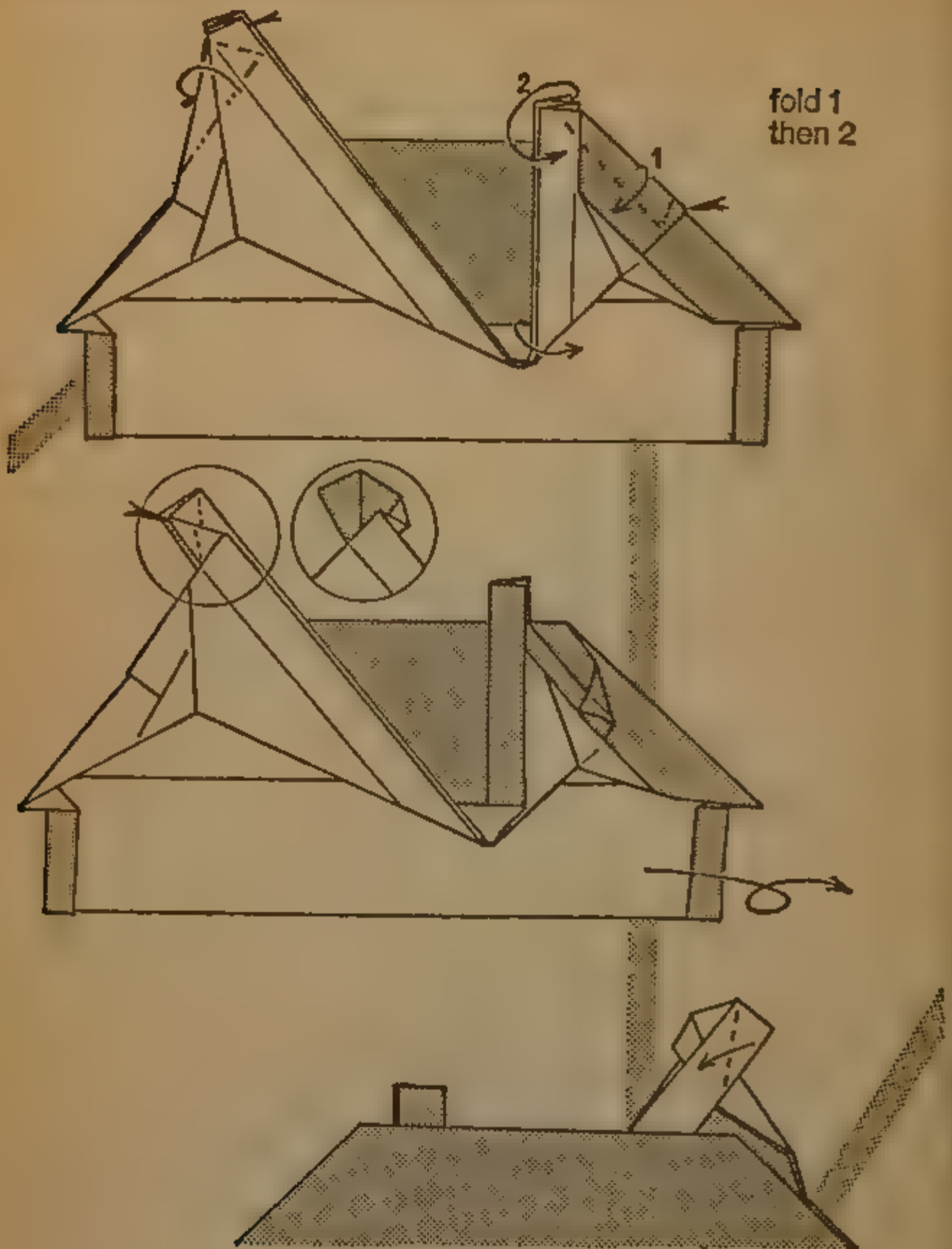
use a square Red
one side make
middle crease
then fold



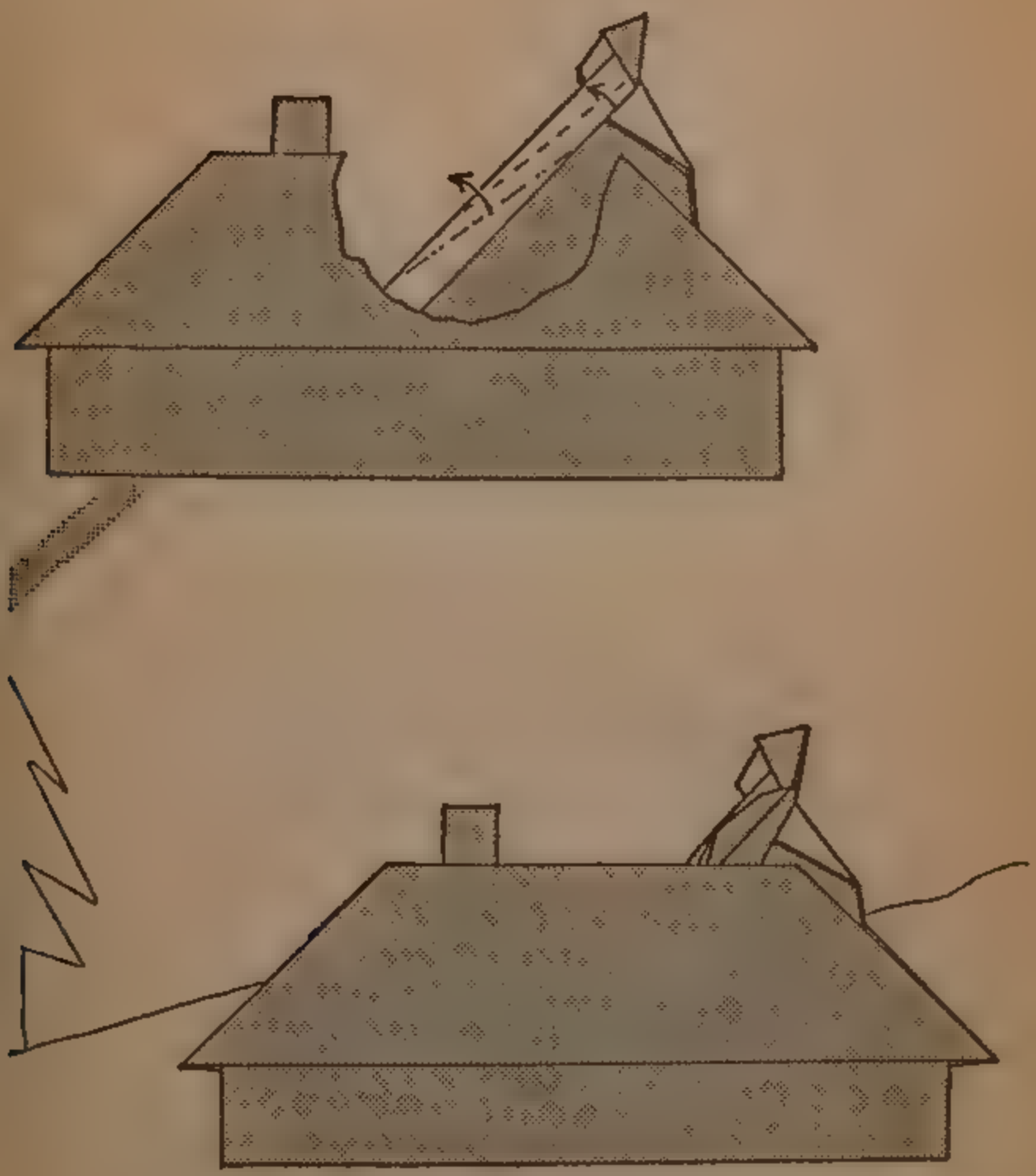
Santa on His Rounds continued



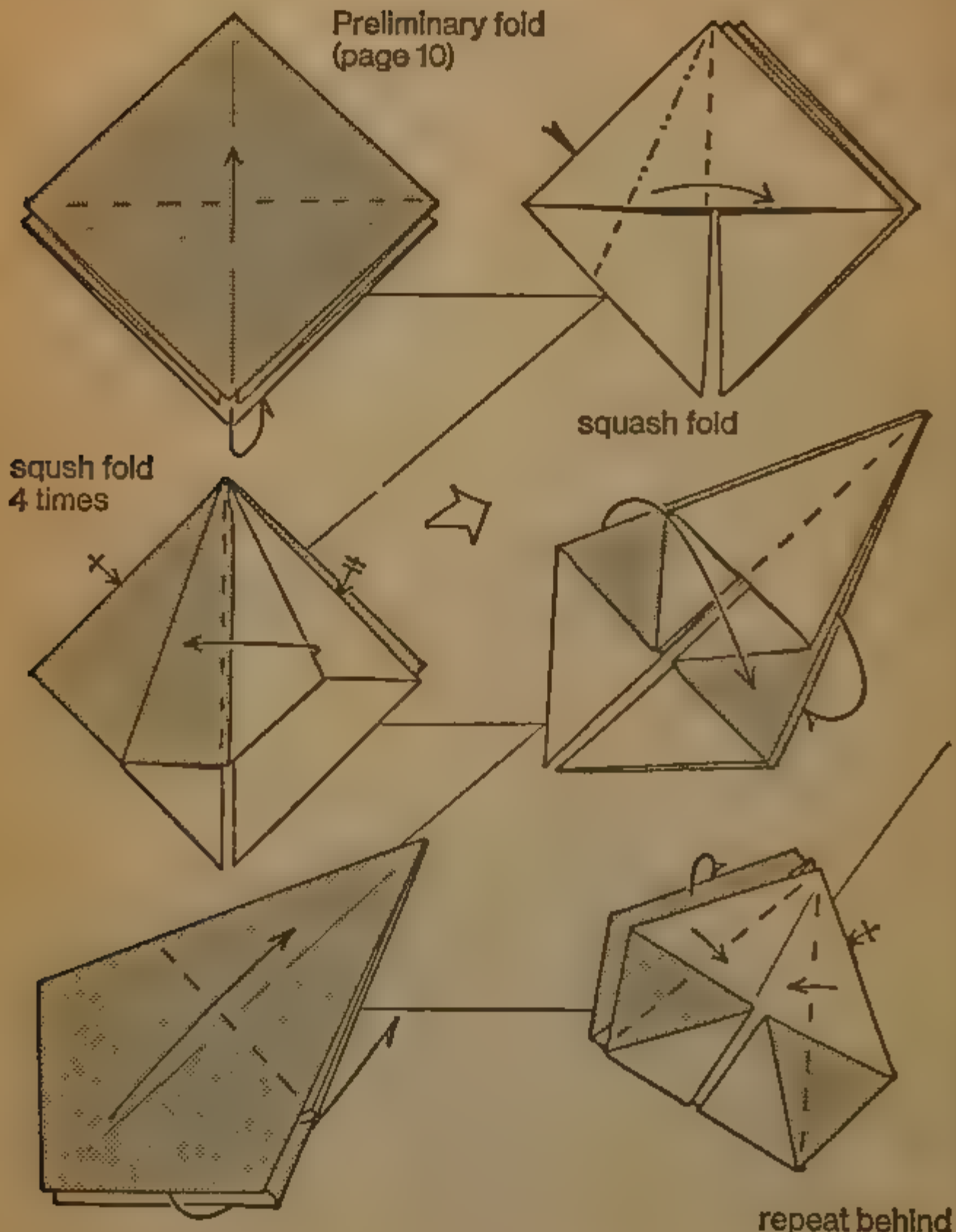
Santa on His Rounds continued



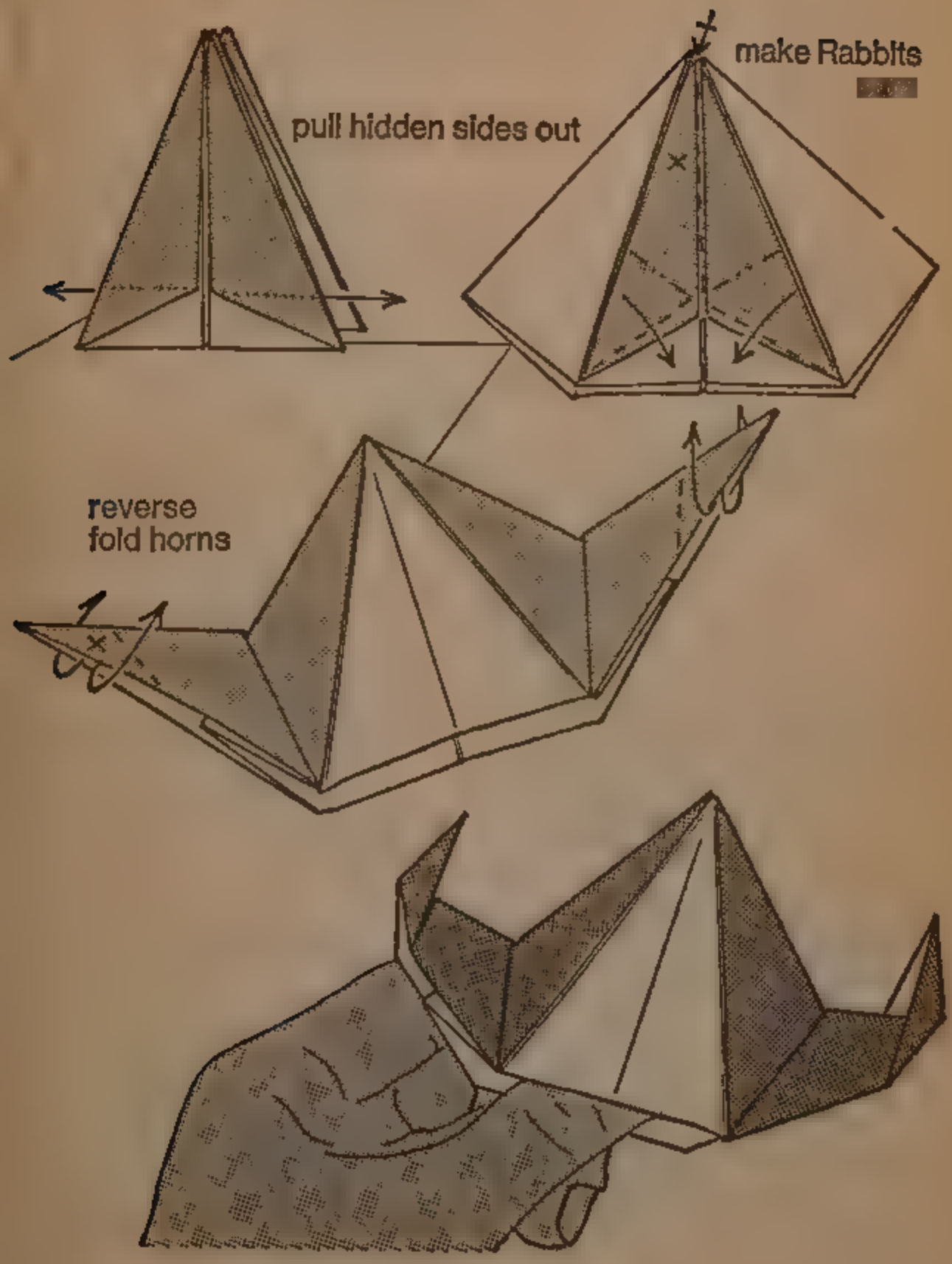
Santa is ideal for a Christmas Card



Viking Helmet Stuart Rose Age 13 England



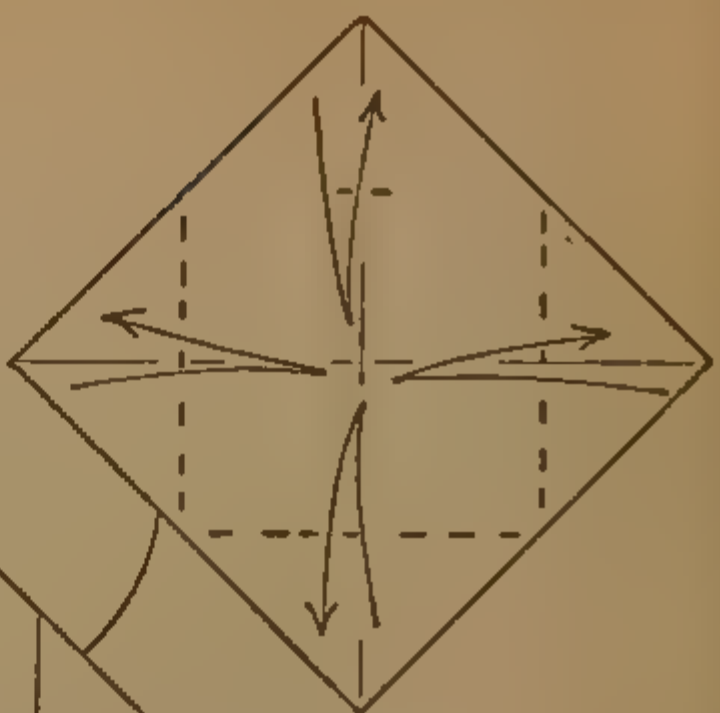
Viking Helmet continued

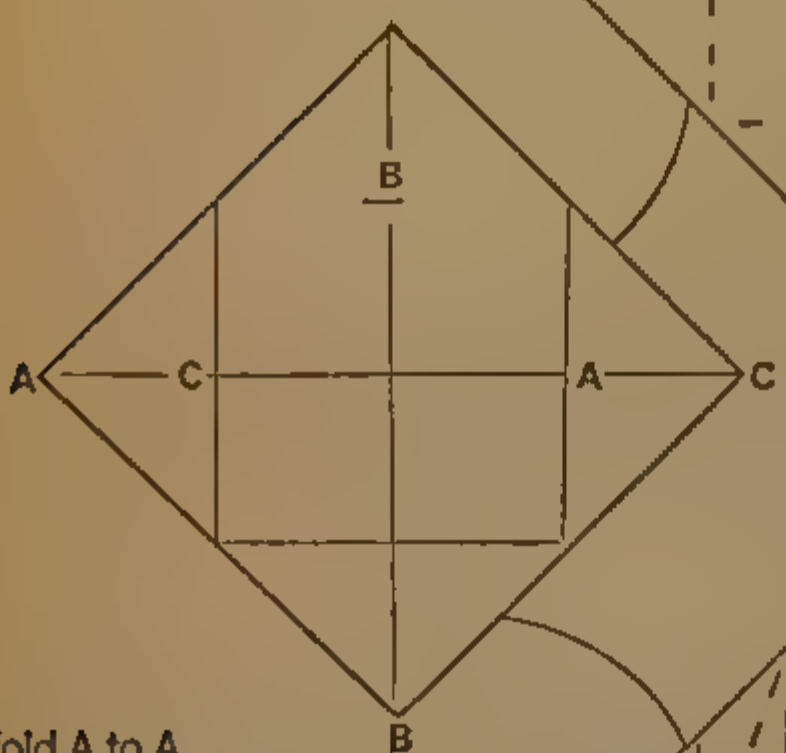


The Old Man

Eric Kenneway England

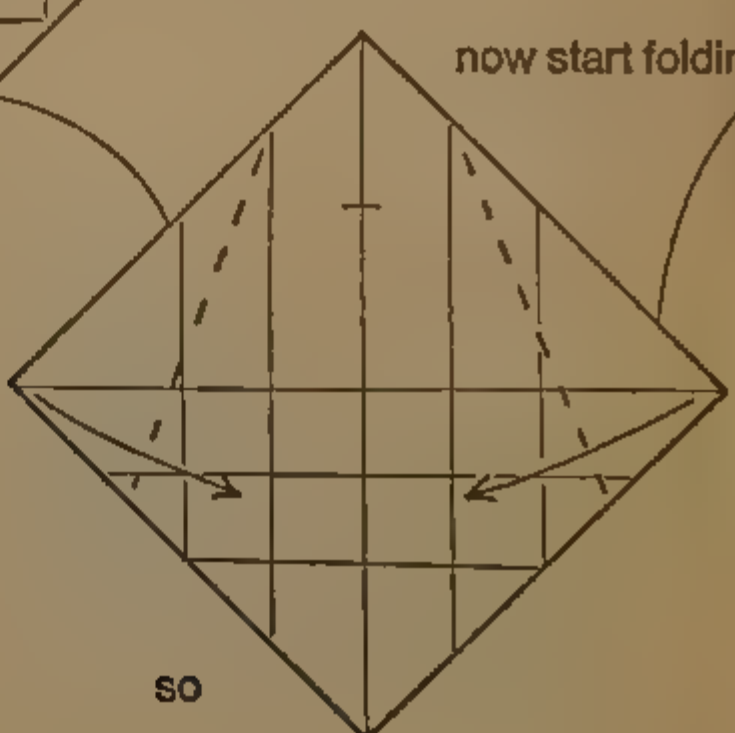
square brown one
side crease diagonals
fold corners and
crease only as
Indicated





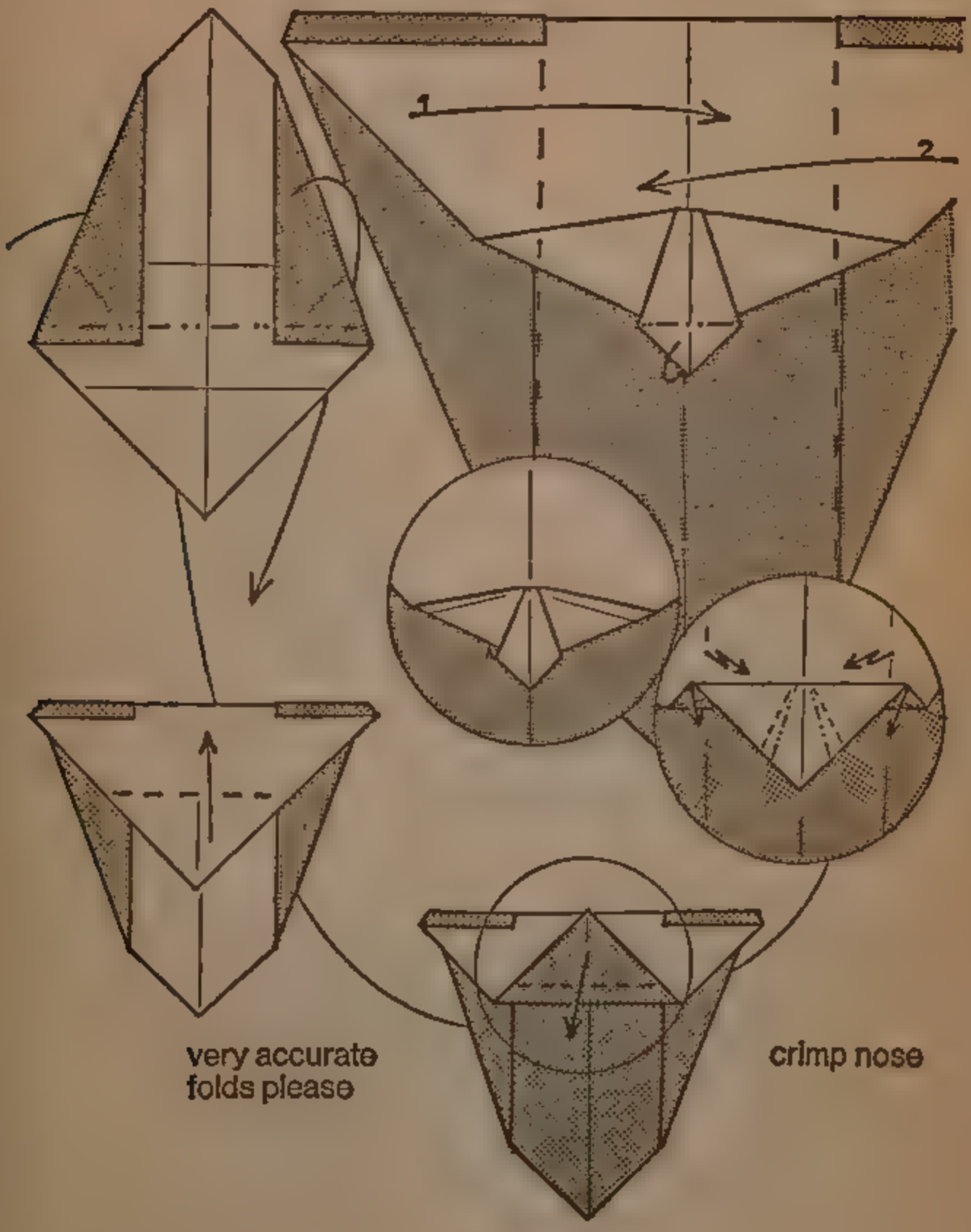
fold A to A
B to B
C to C
make firm creases

now start folding

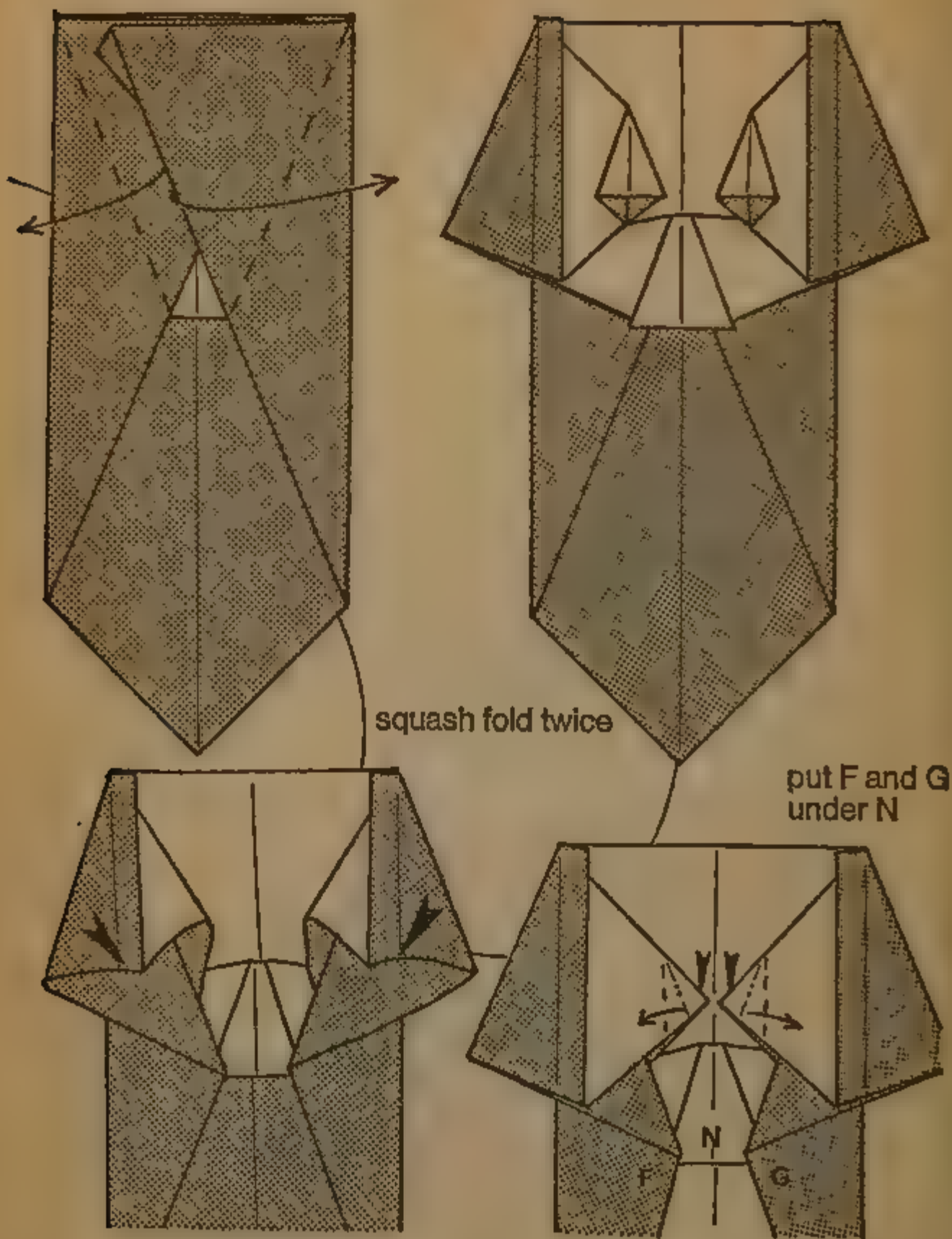


SO

The Old Man continued

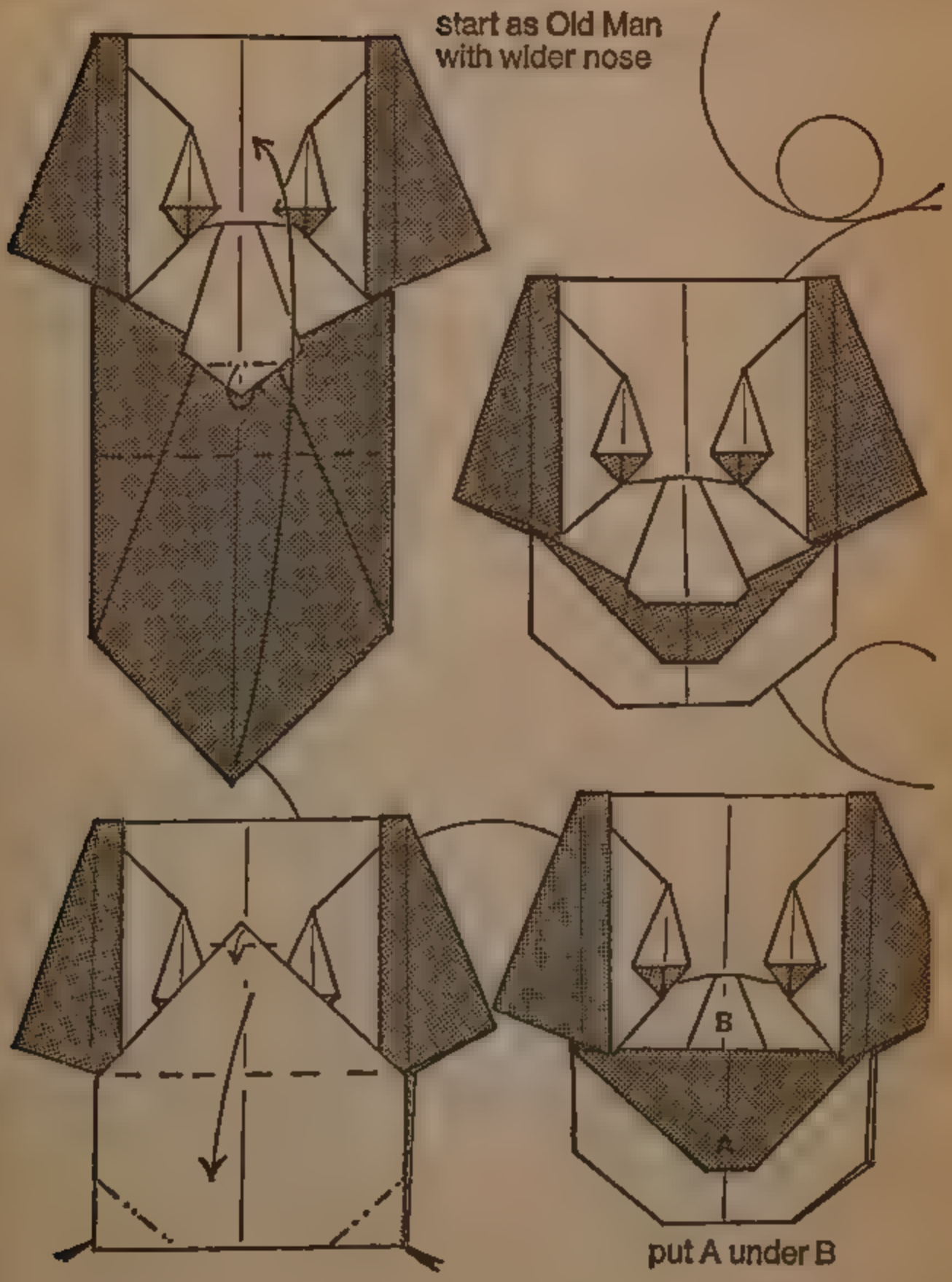


The Old Man continued



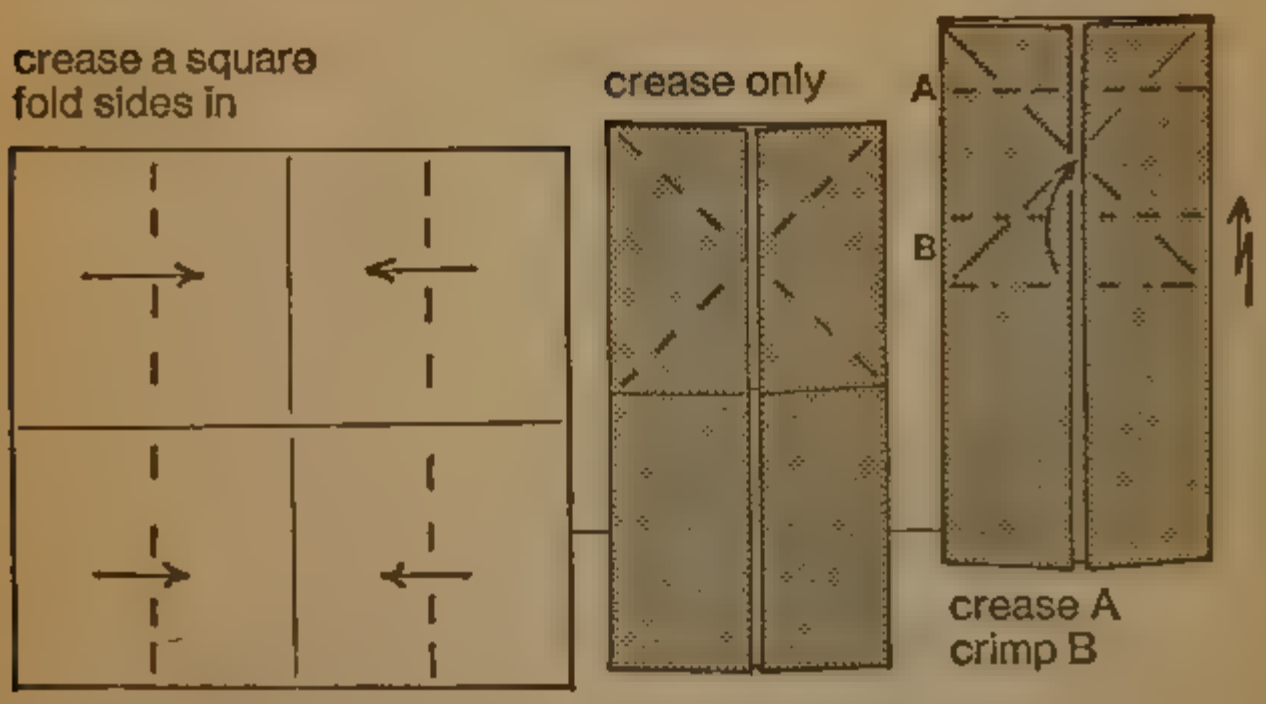
Clown

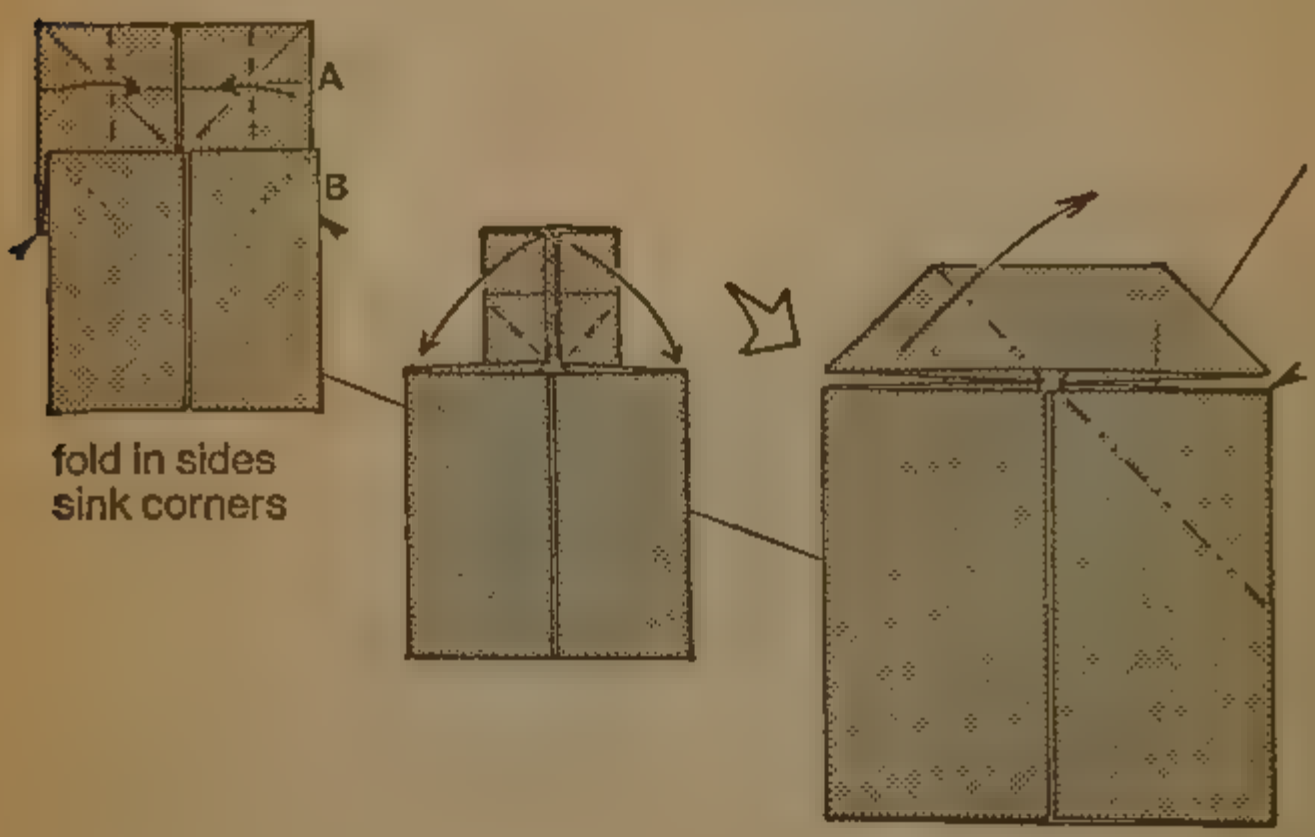
Eric Kenneway England



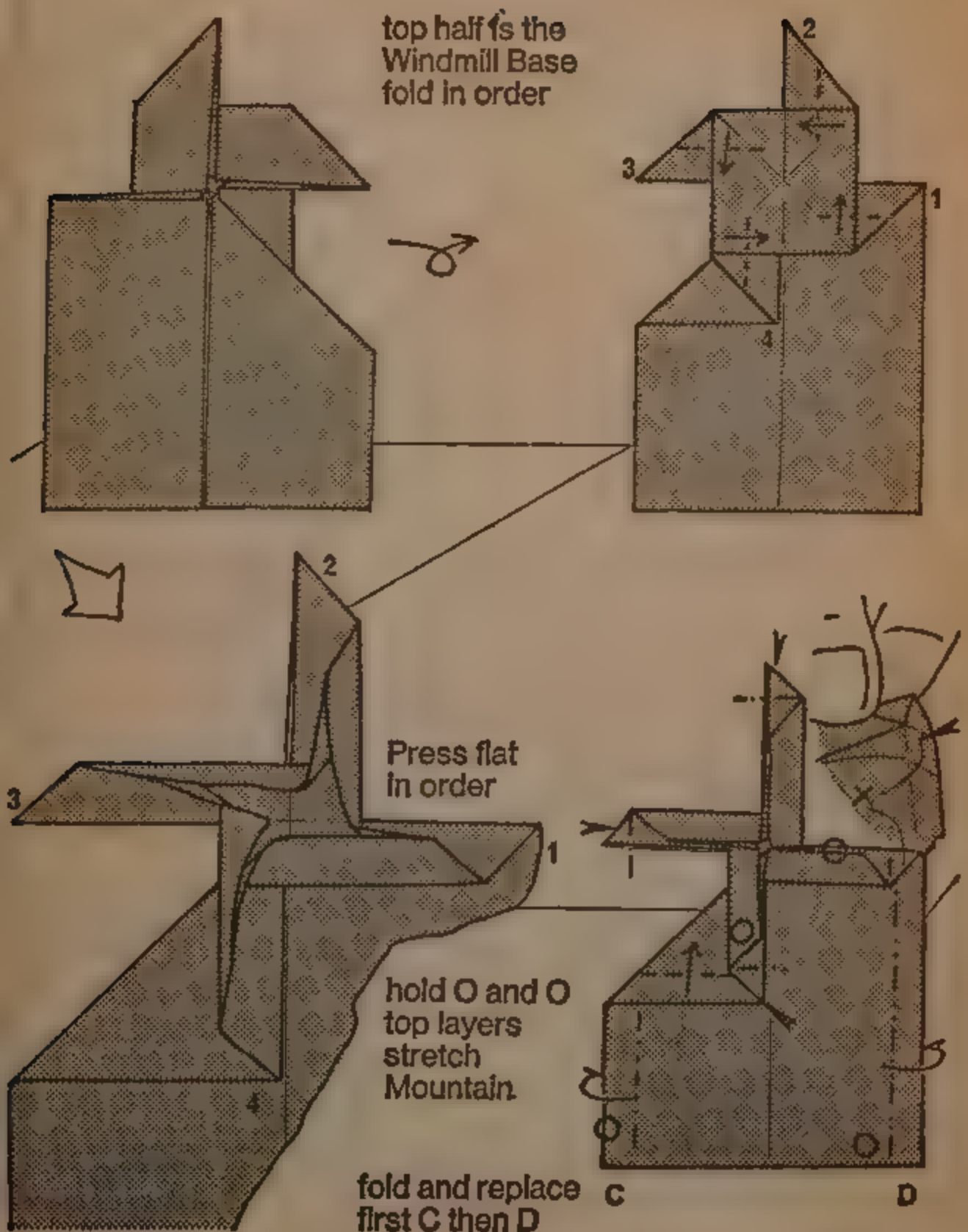
Windmill

Simon Williams England

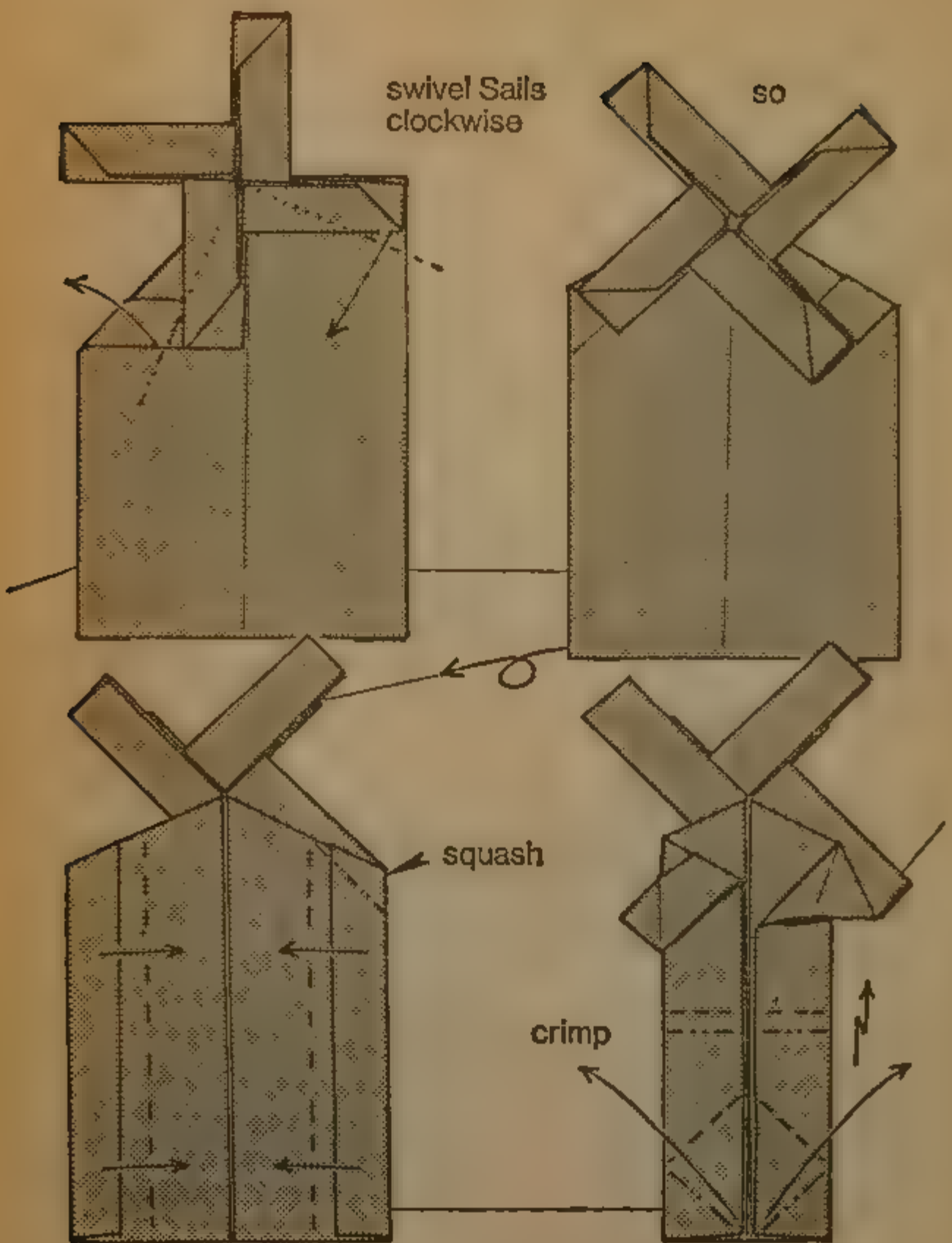




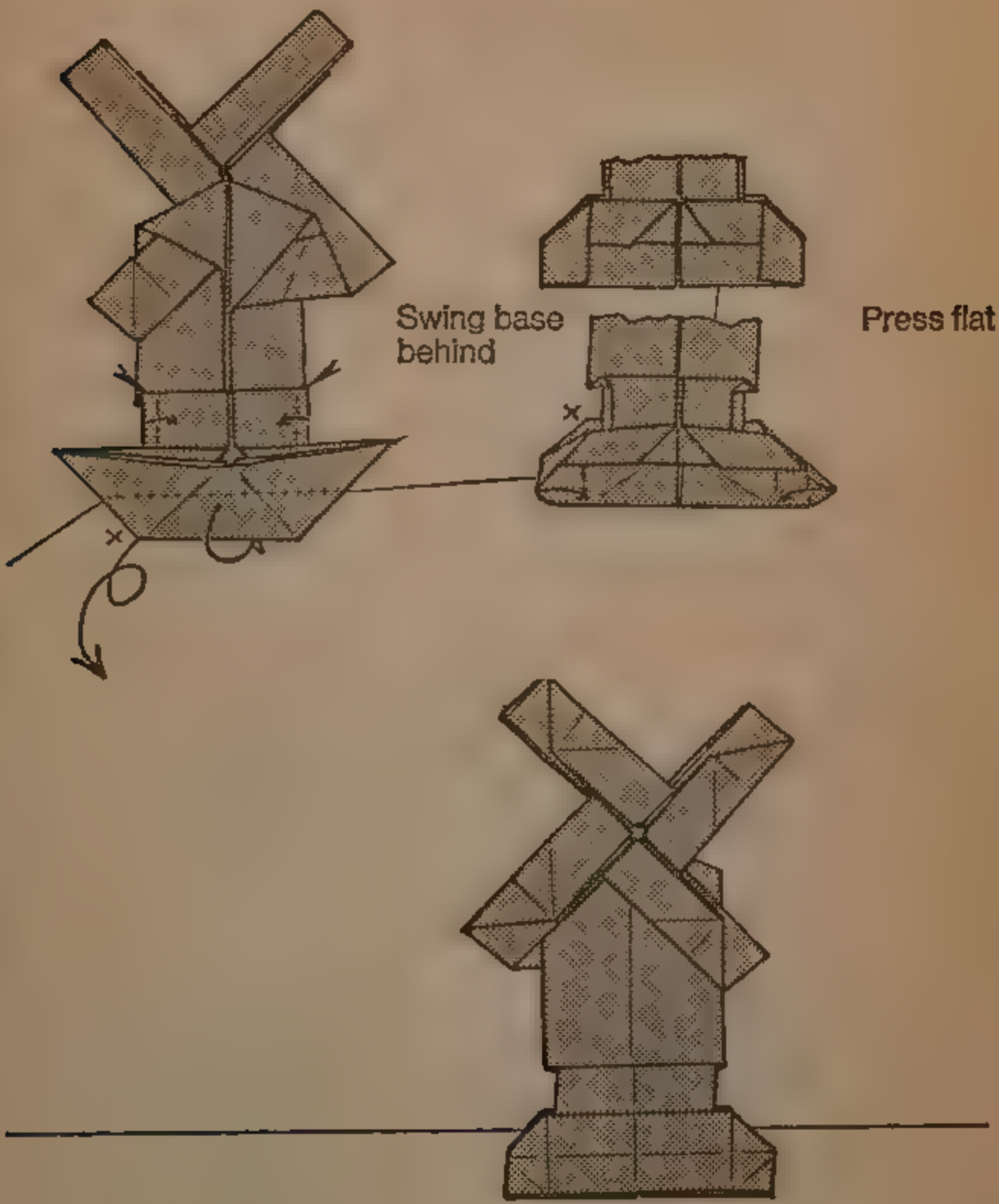
Windmill continued



Windmill continued

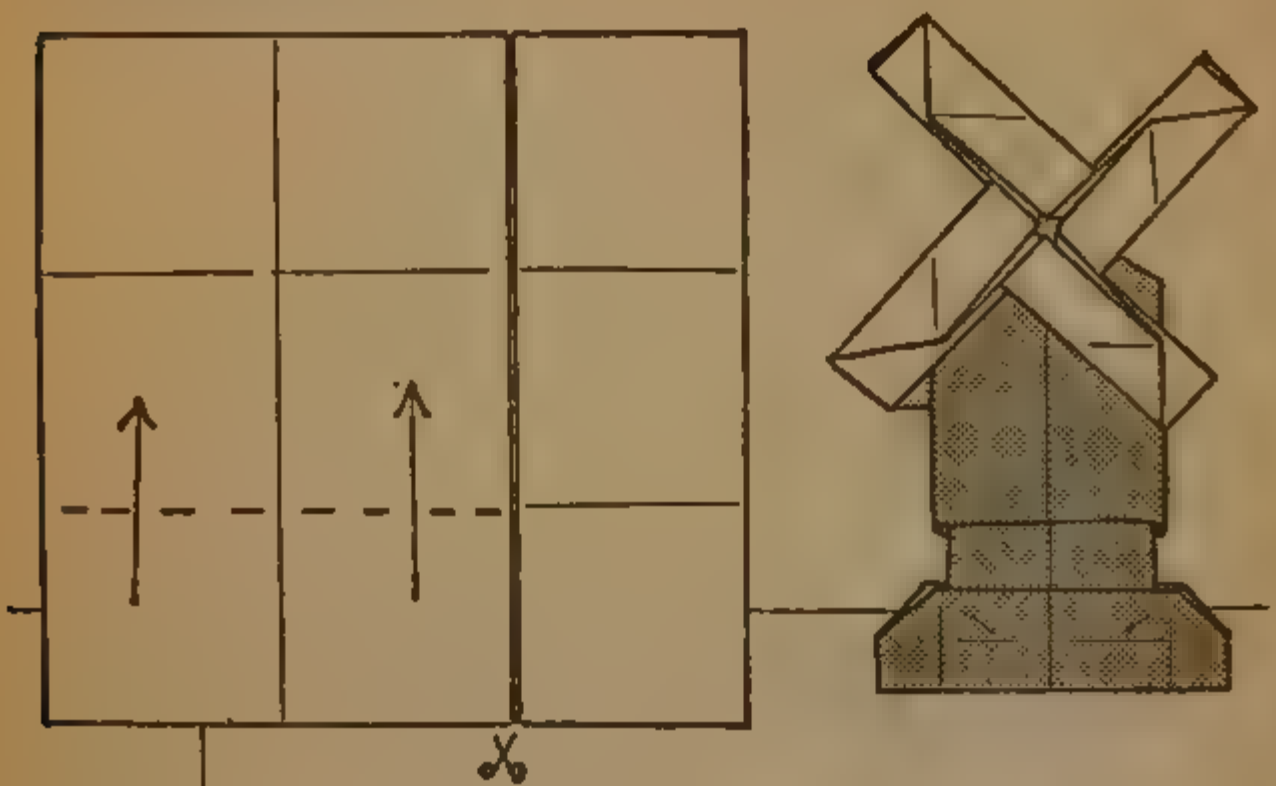


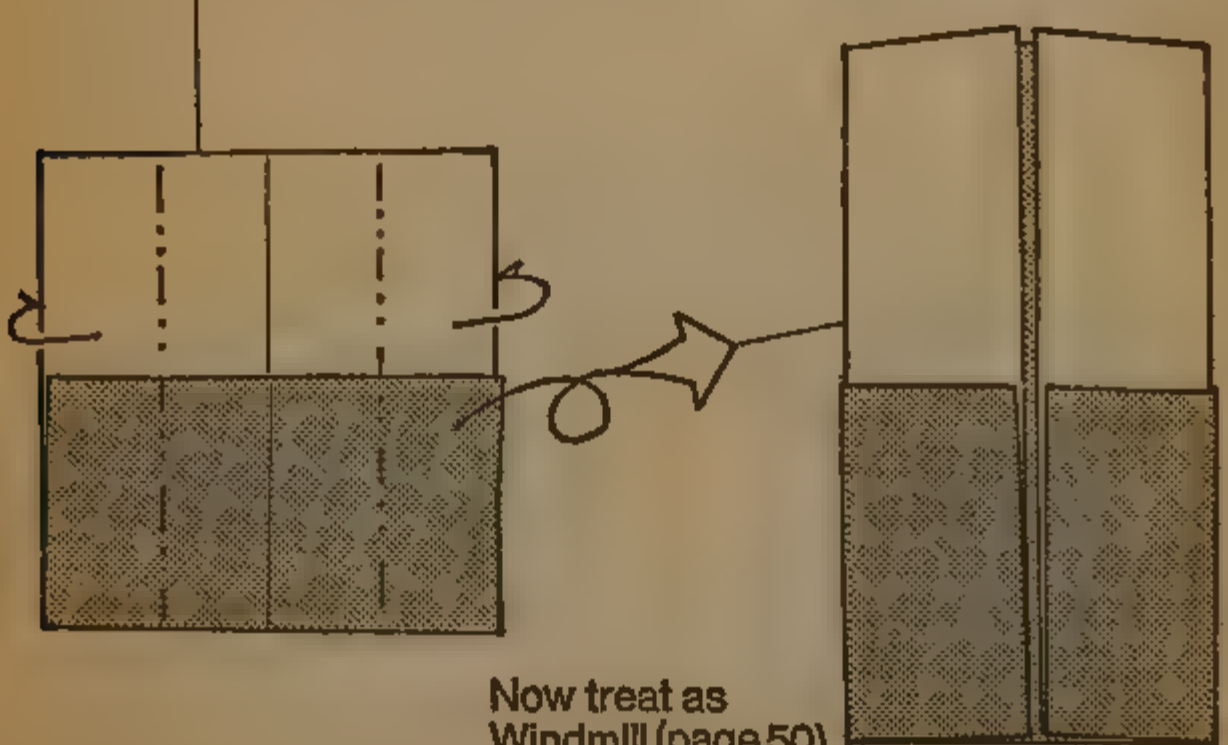
Windmill Delightfully different



Windmill Variation Robert Harbin

crease large square
into thirds cut as shown

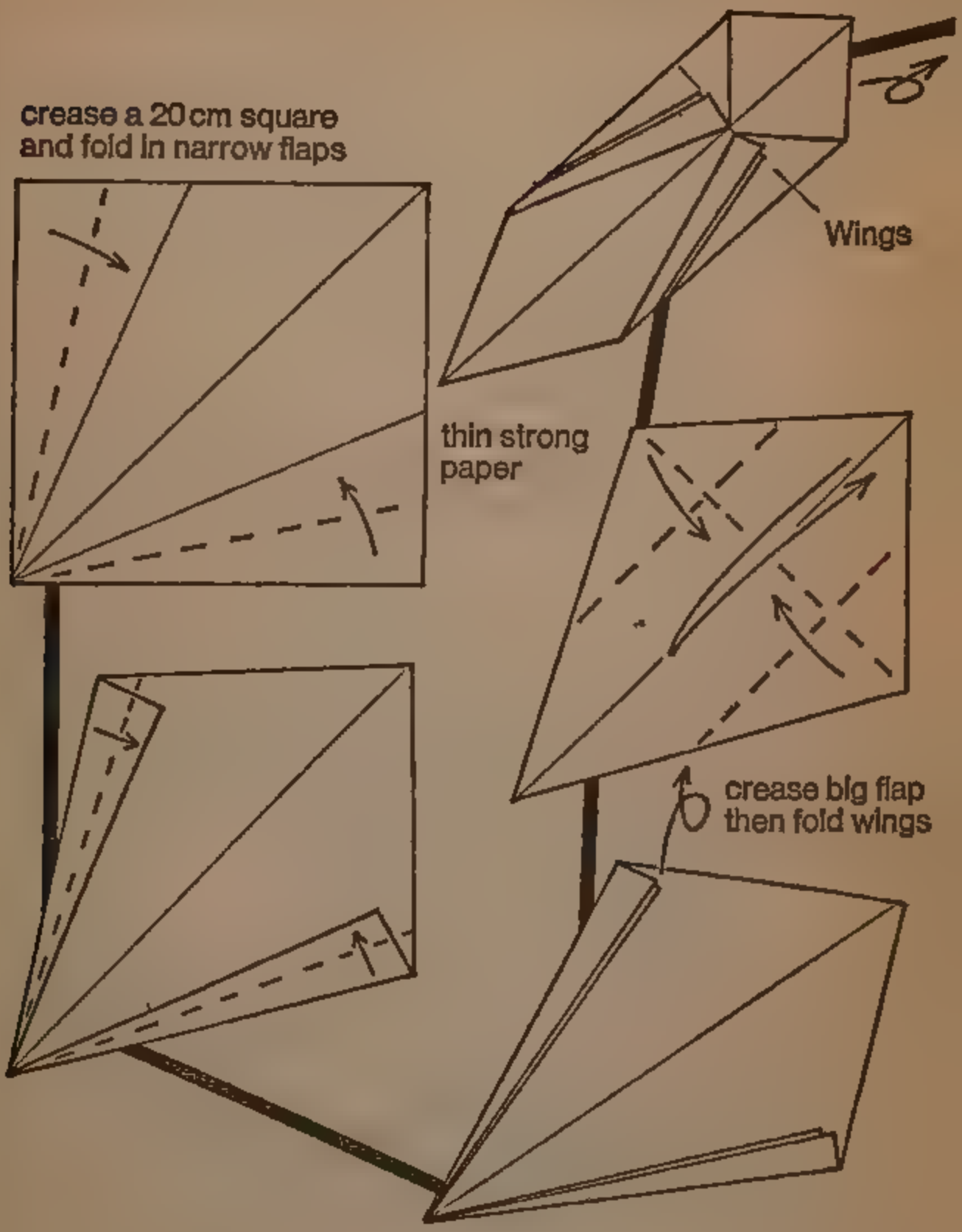




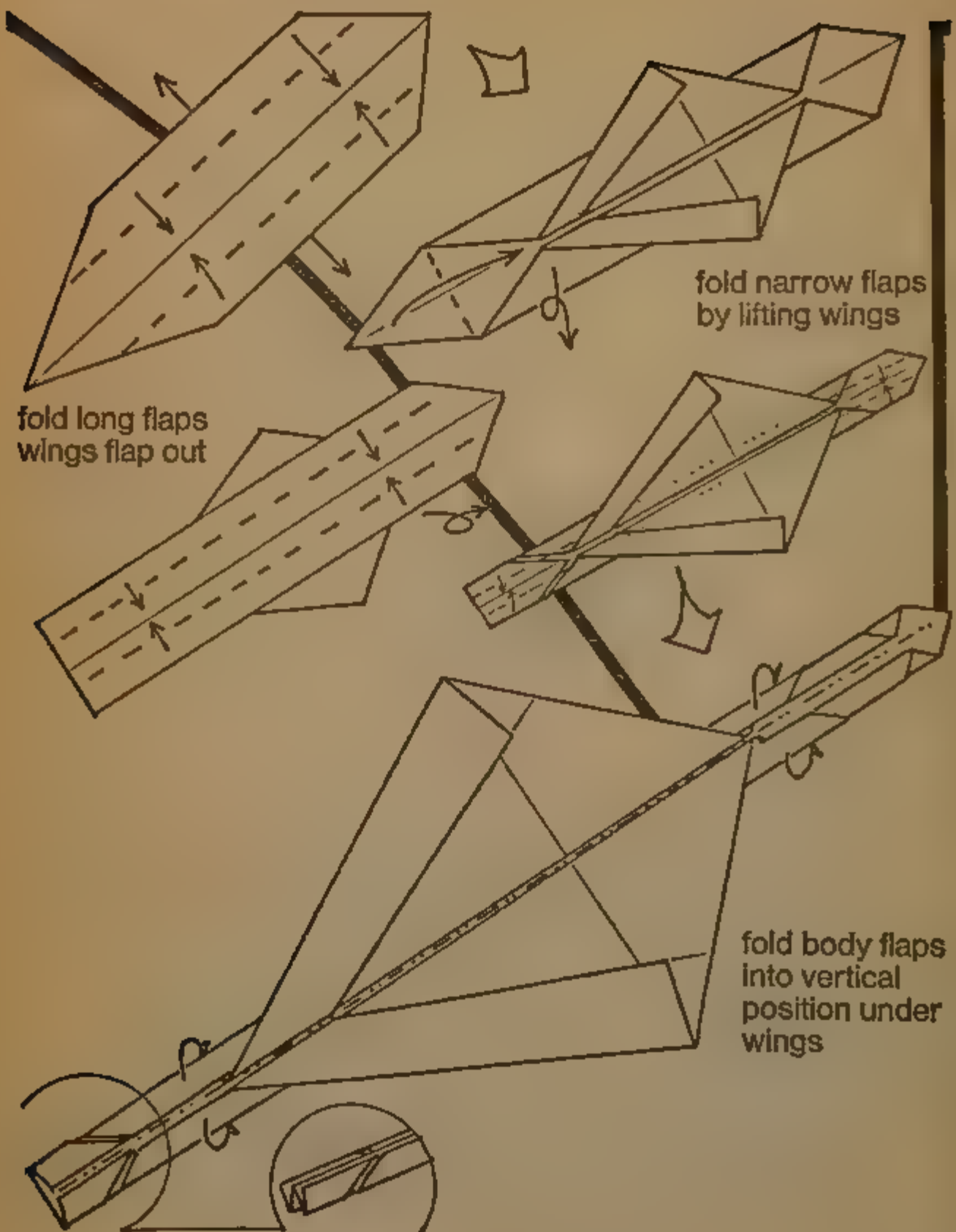
Now treat as
Windmill (page 50)

Catapult Dart

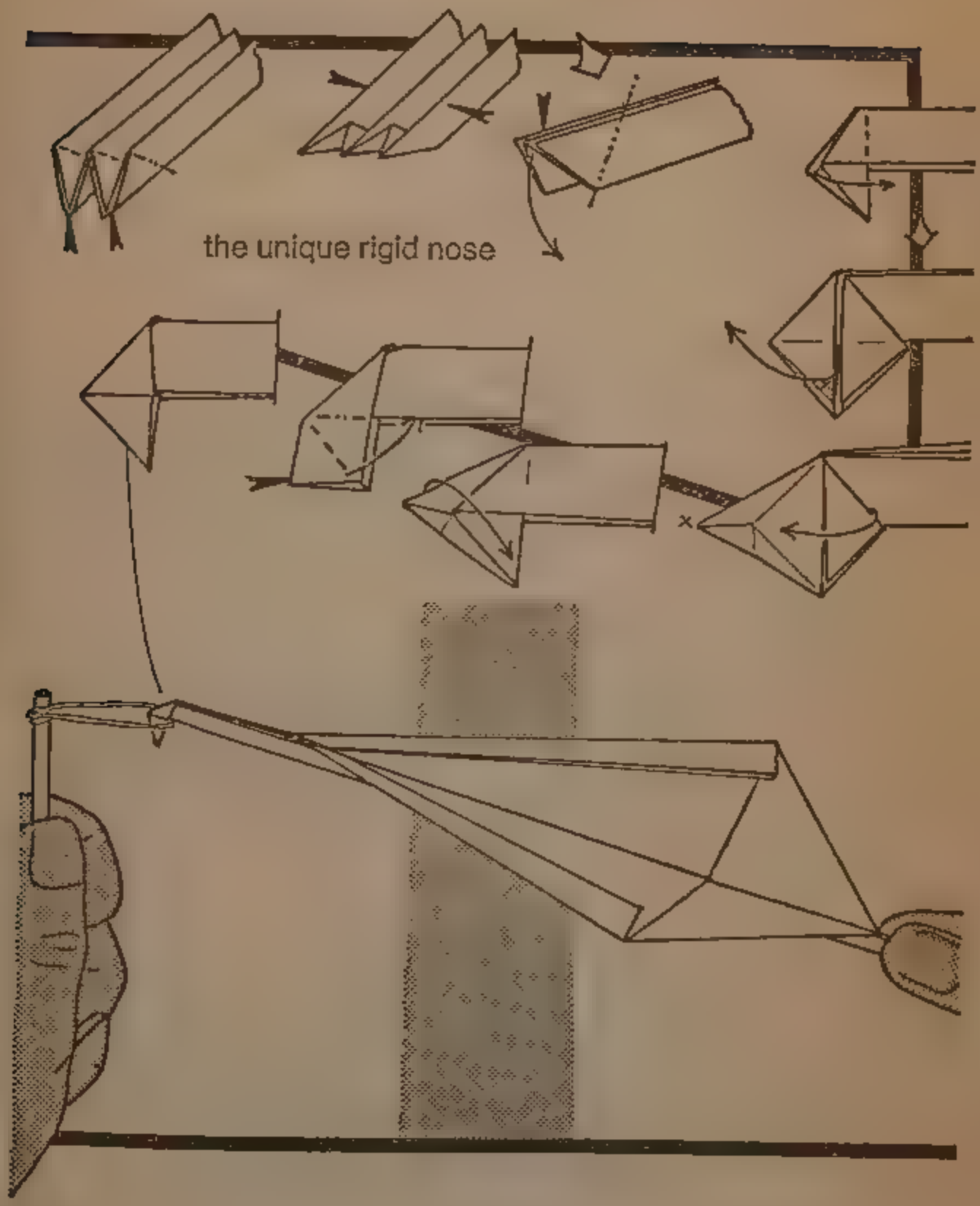
John Smith England



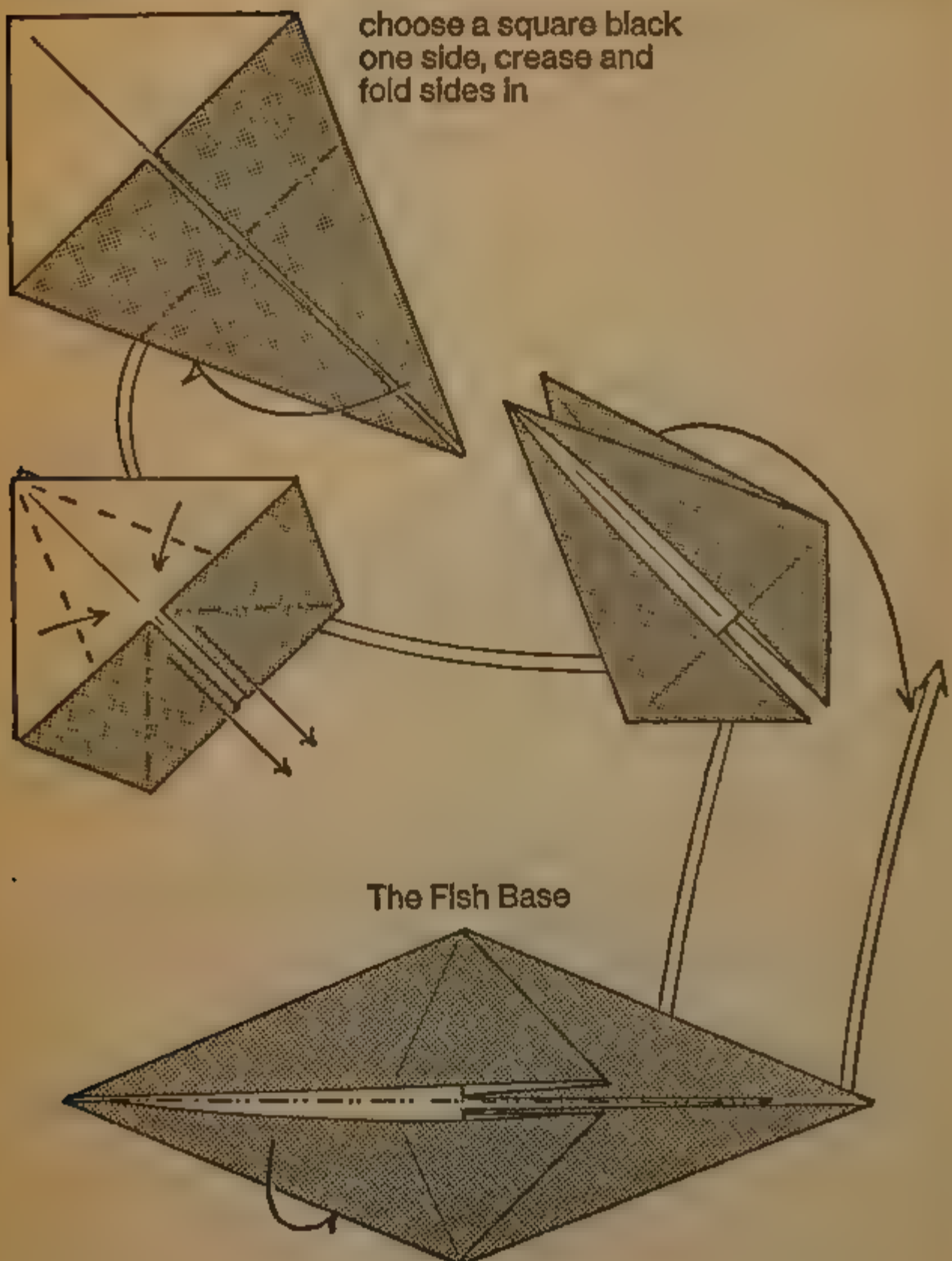
Catapult Dart continued



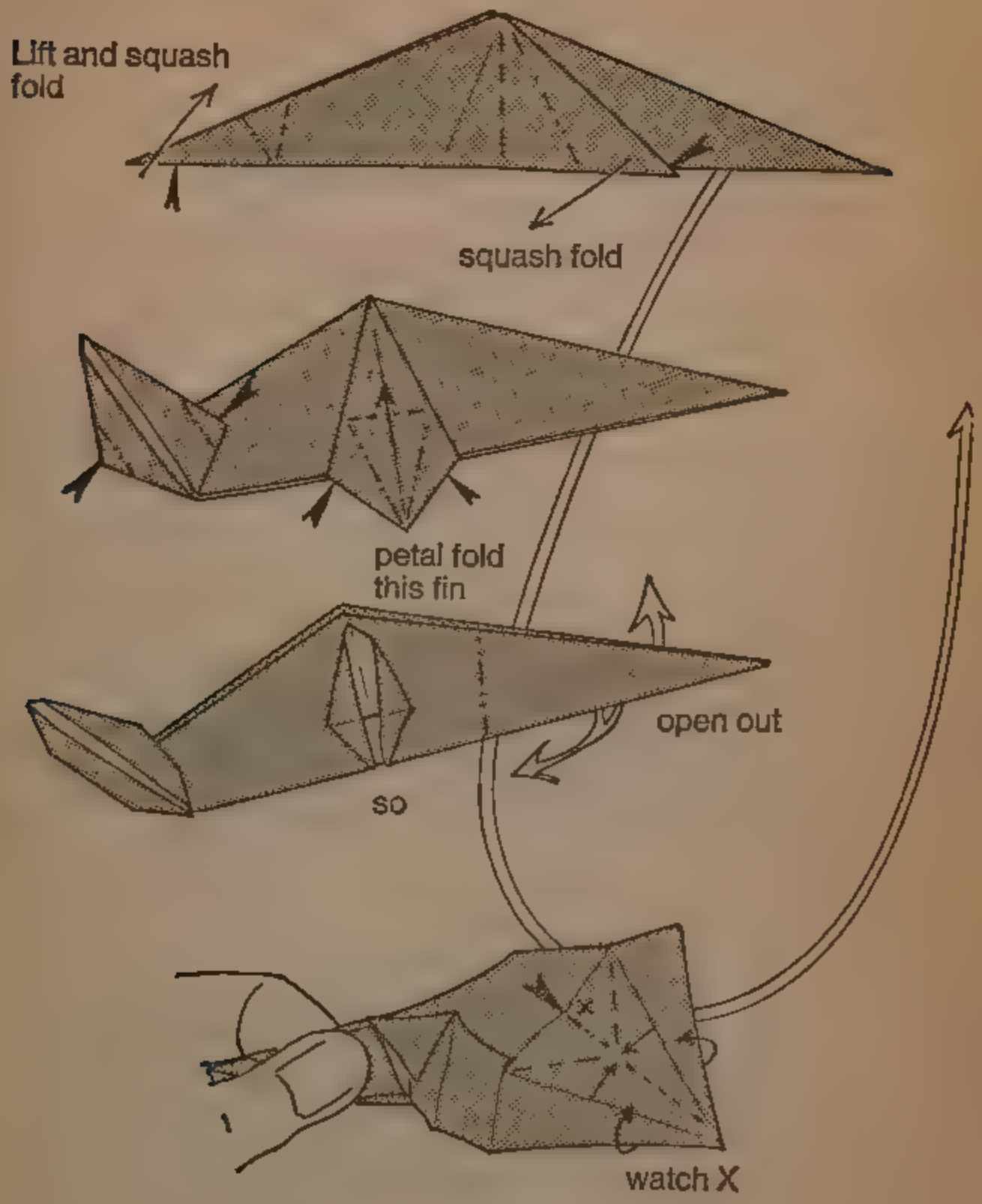
The Finest Paper Dart Ever



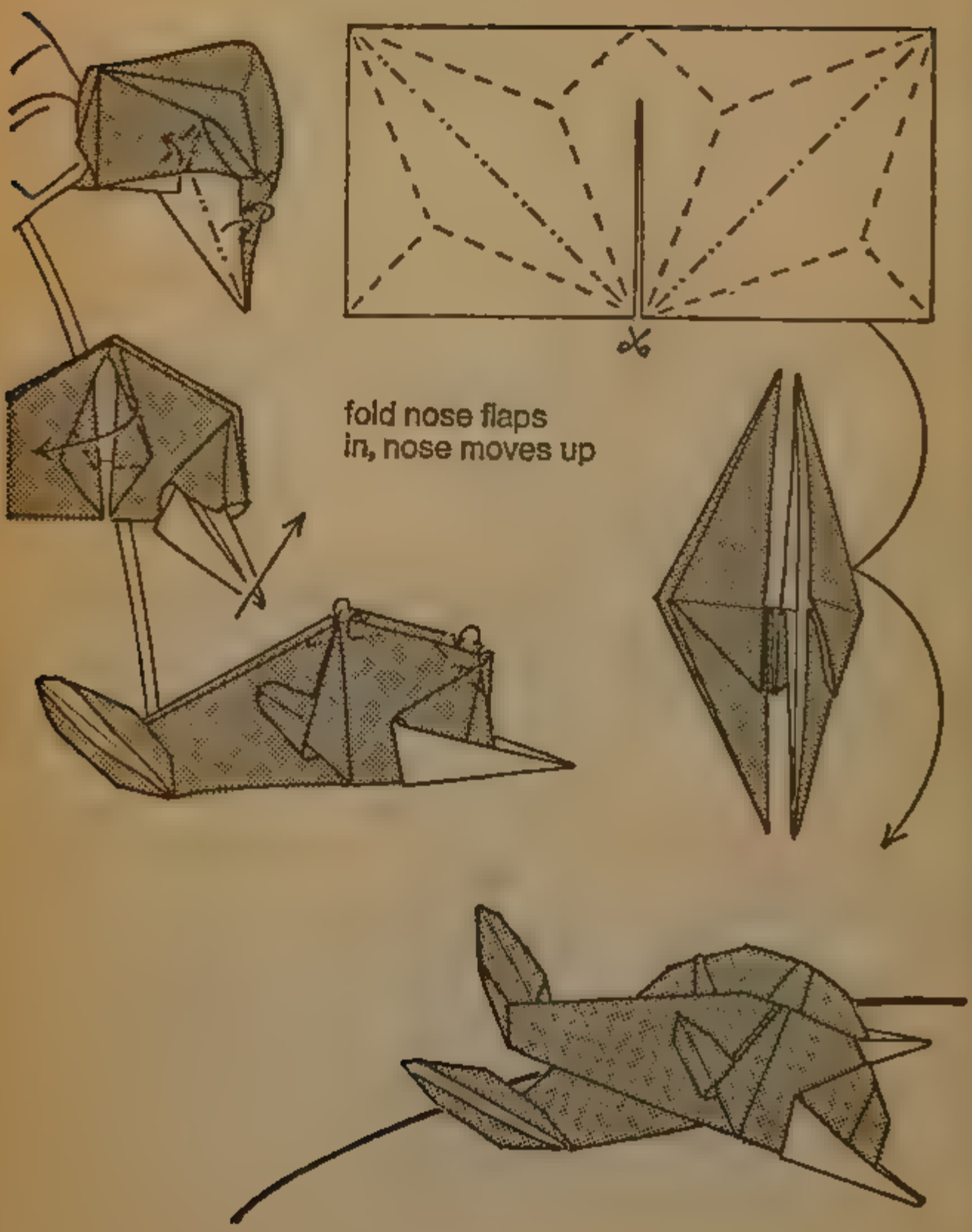
Dolphins Stephen Cadney Age 12 Solihull



first fold a single Dolphin

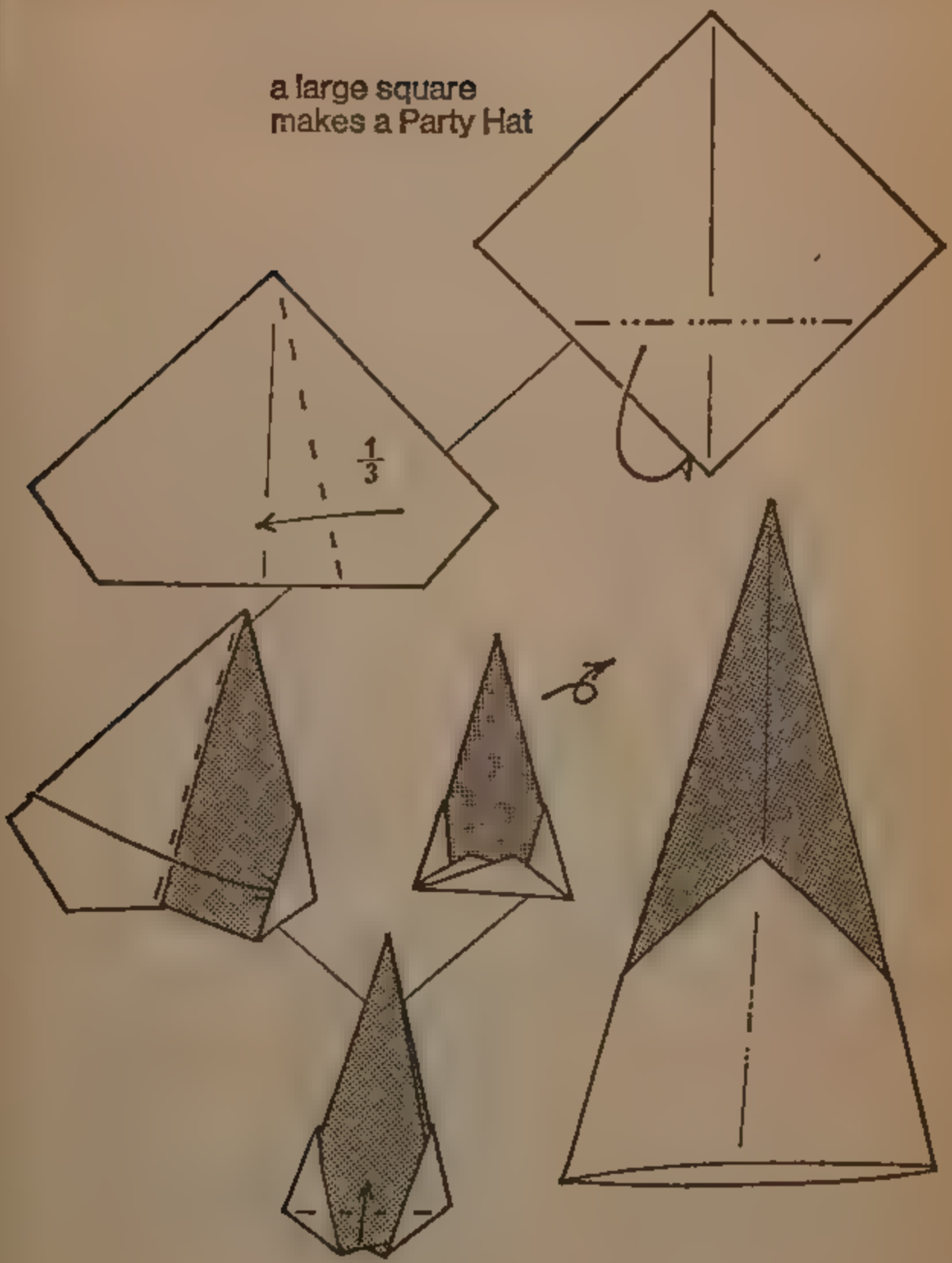


now try the double

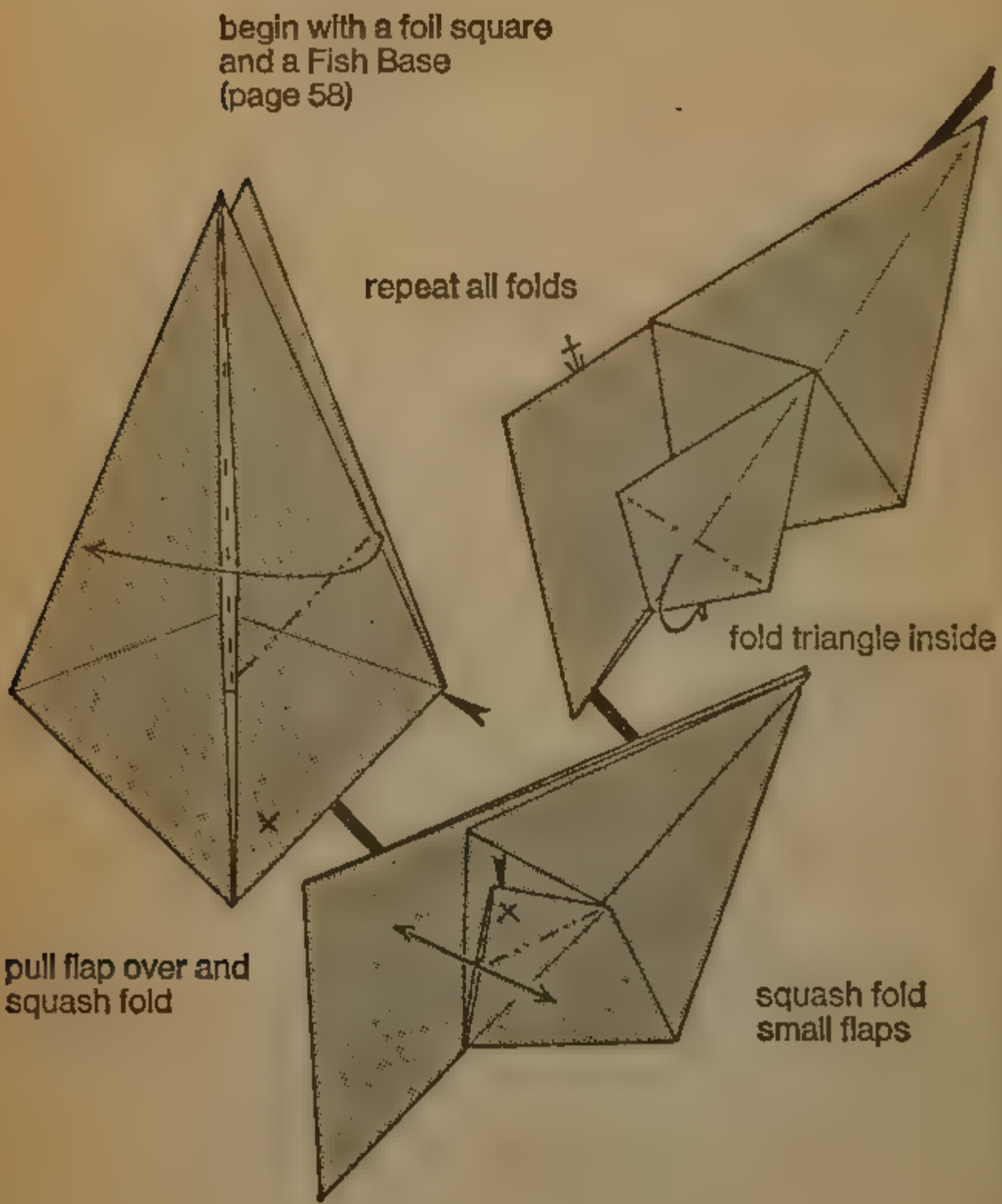


Dunce Cap

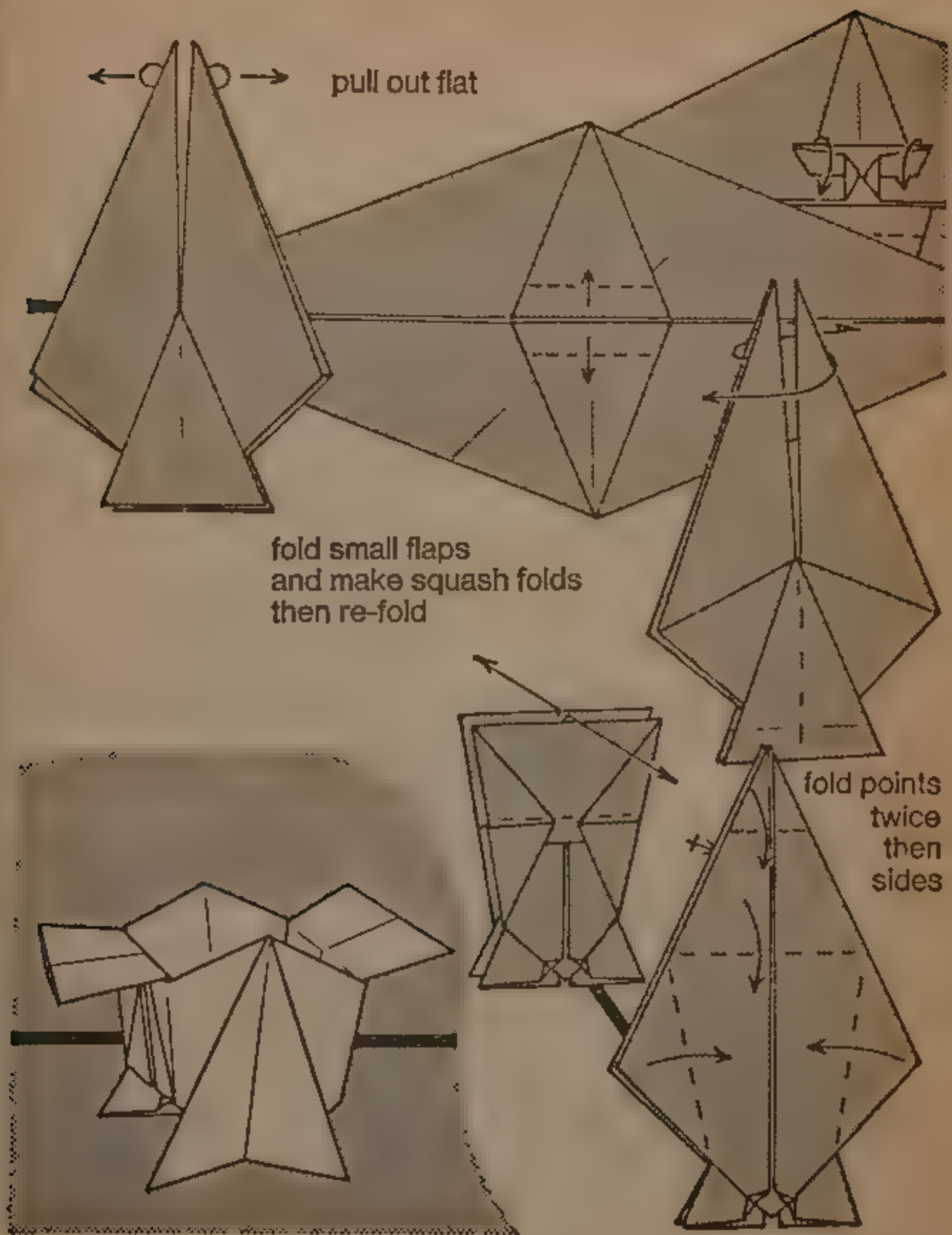
Ligia Montoya Argentina



Colonial Magazine Rack Molly Kahn

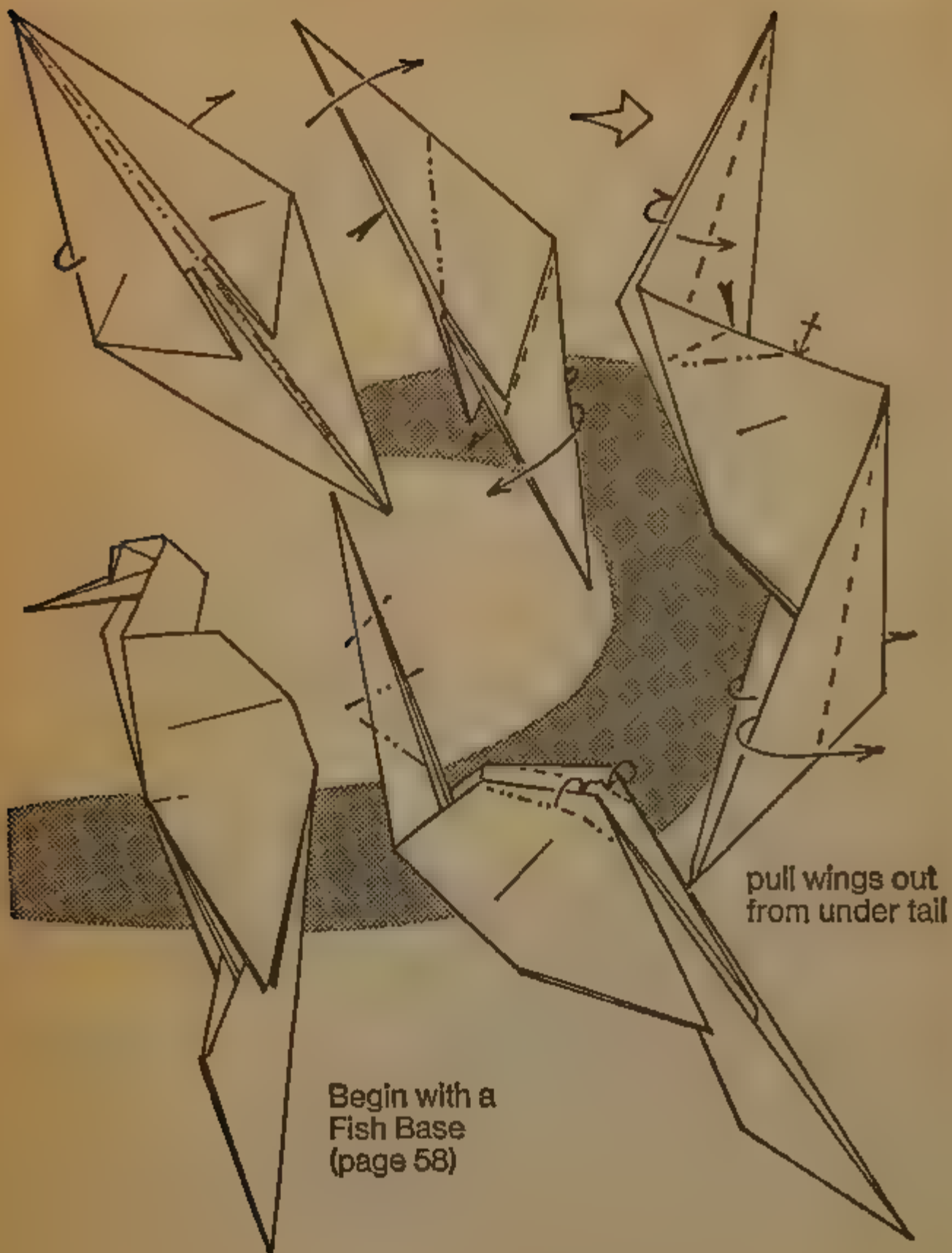


Colonial Magazine Rack continued



Bird Resting

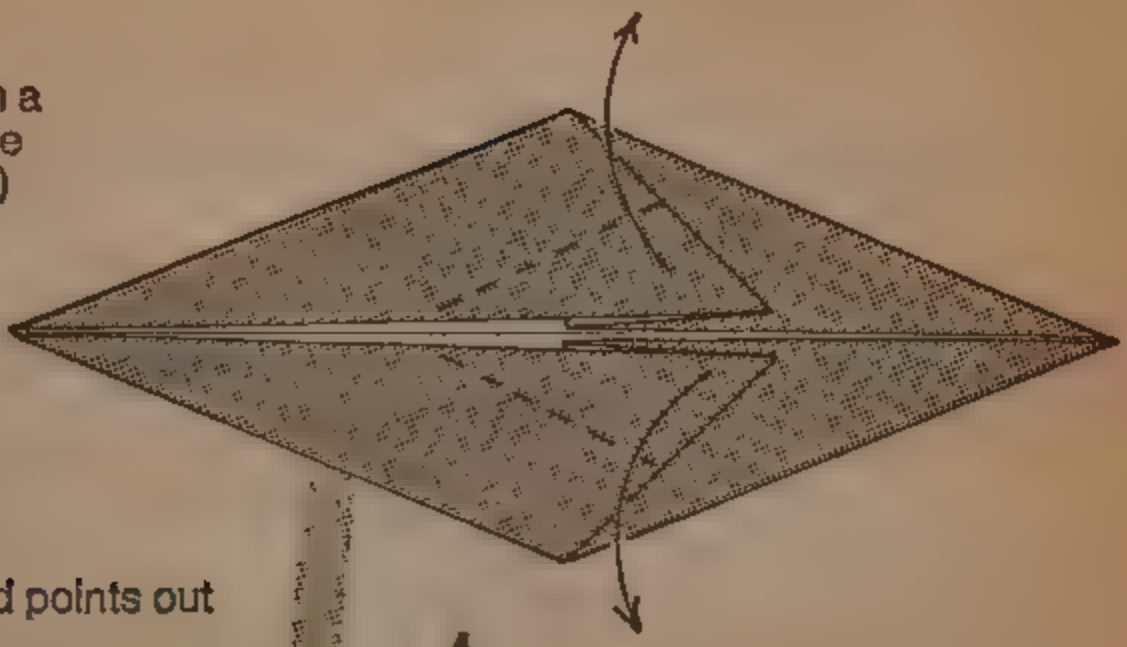
Ligia Montoya Argentina



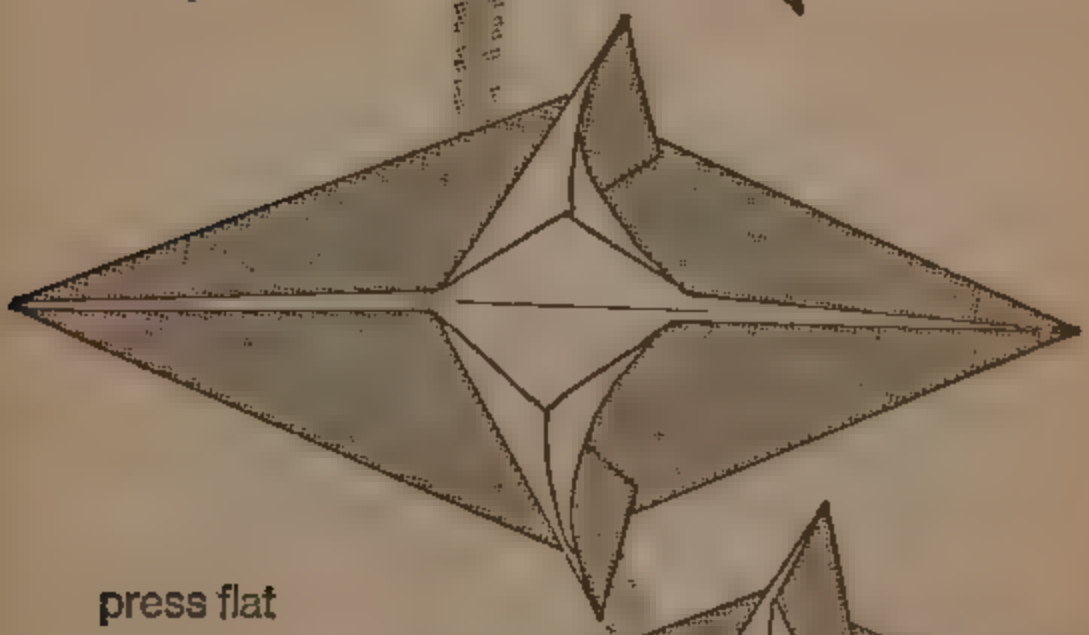
Pussy Cat

Toshie Tahahama Tokyo

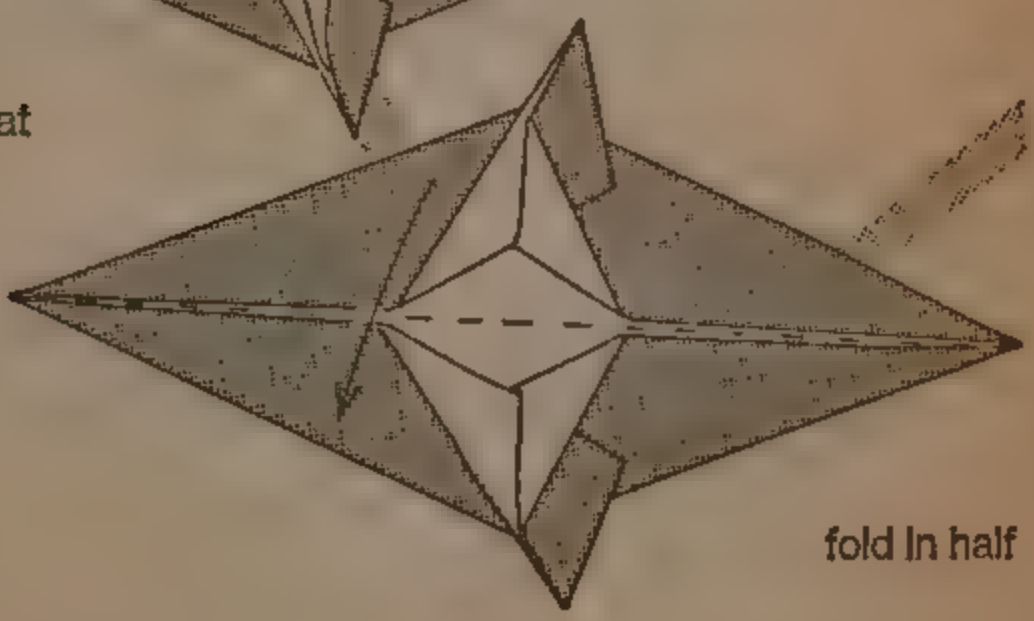
start with a
Fish Base
(page 58)



fold points out

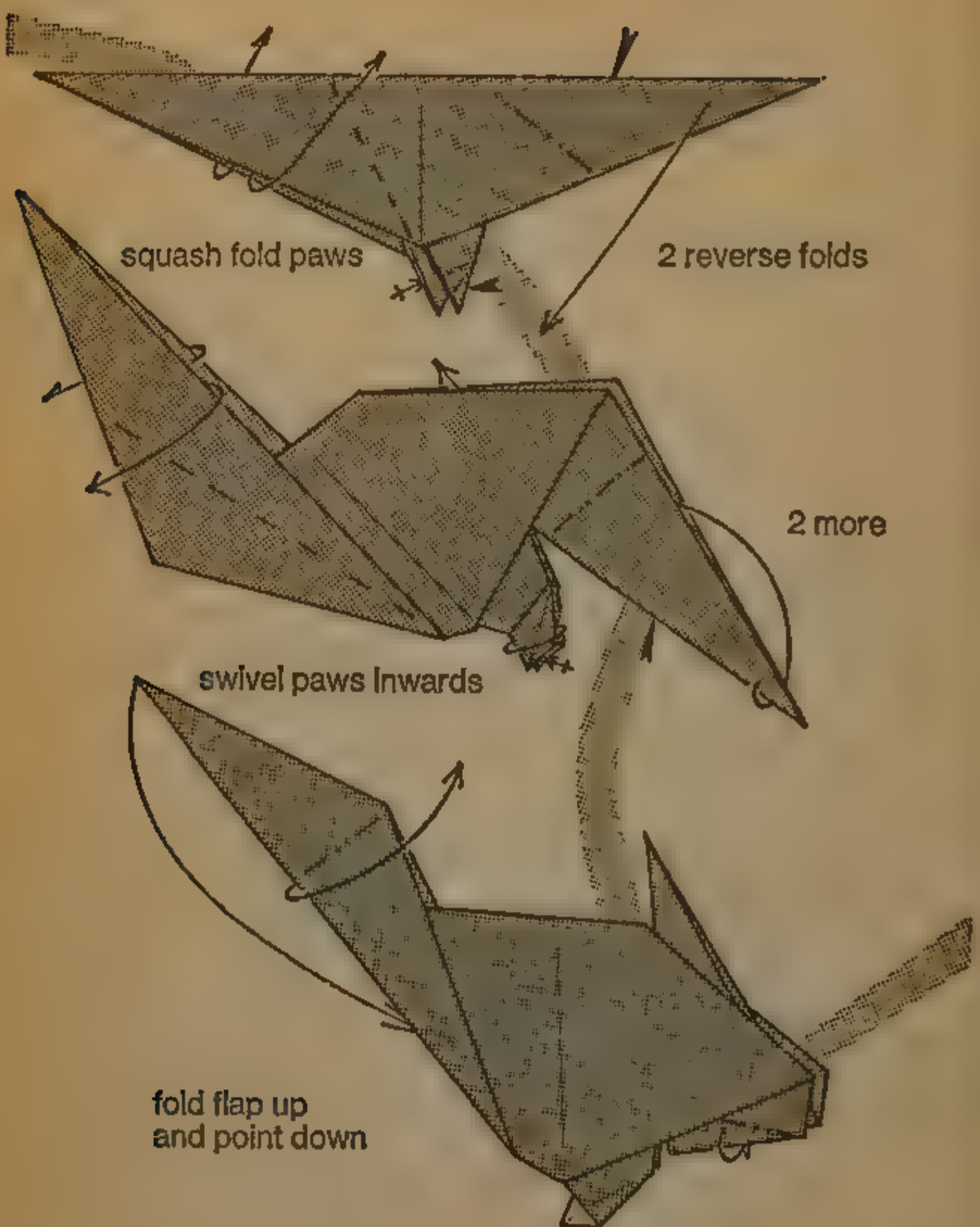


press flat

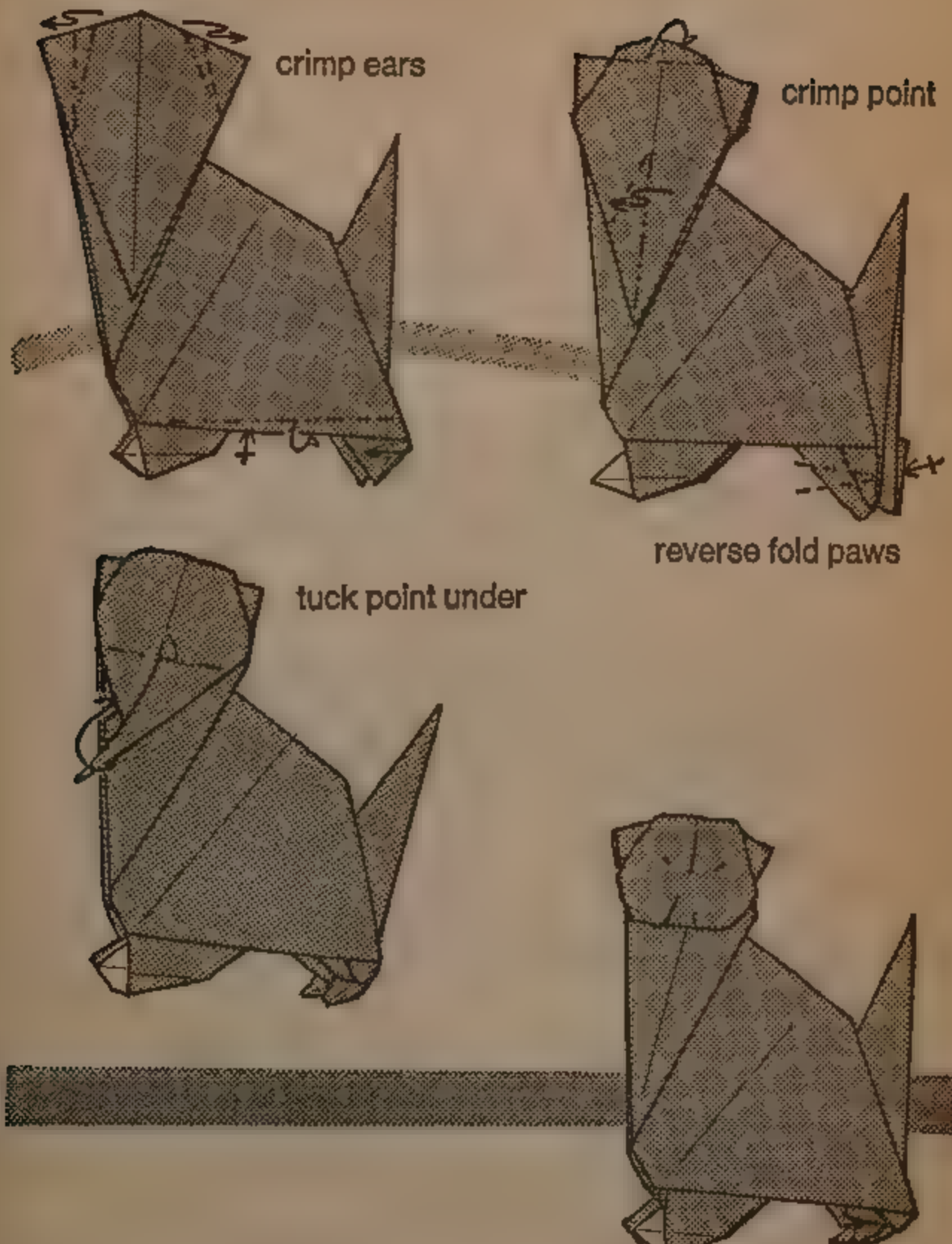


fold in half

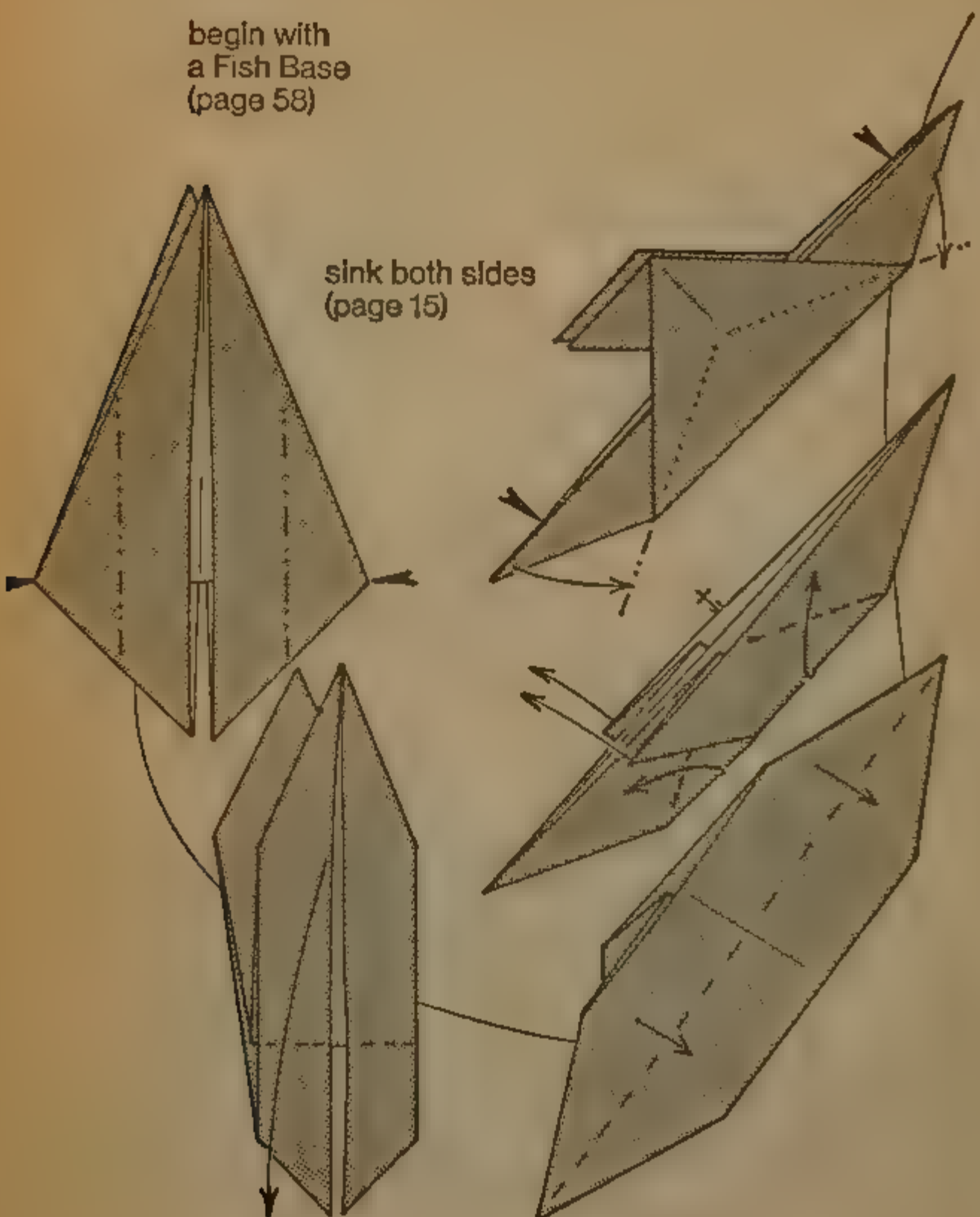
Pussy Cat continued



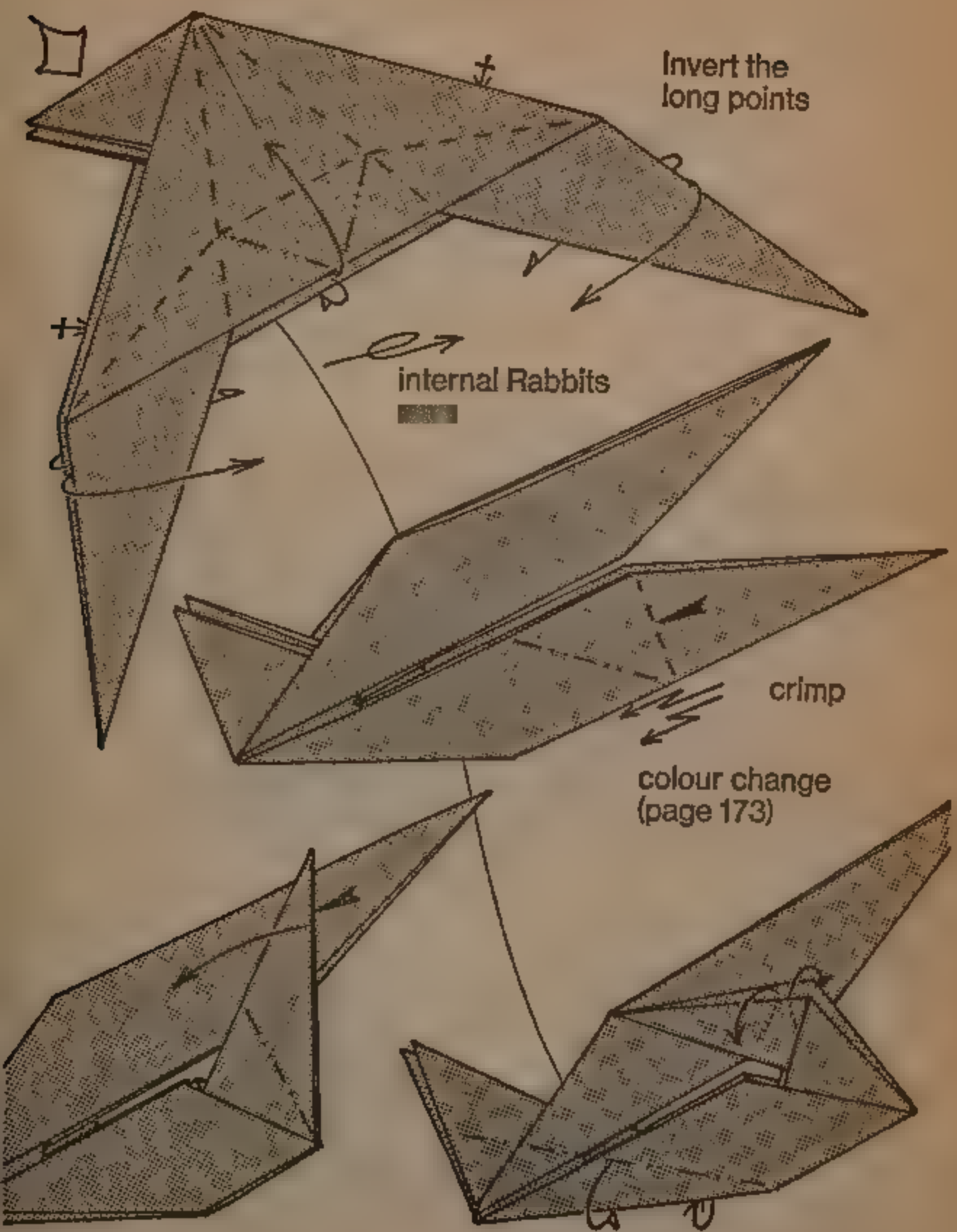
Pussy Cat continued



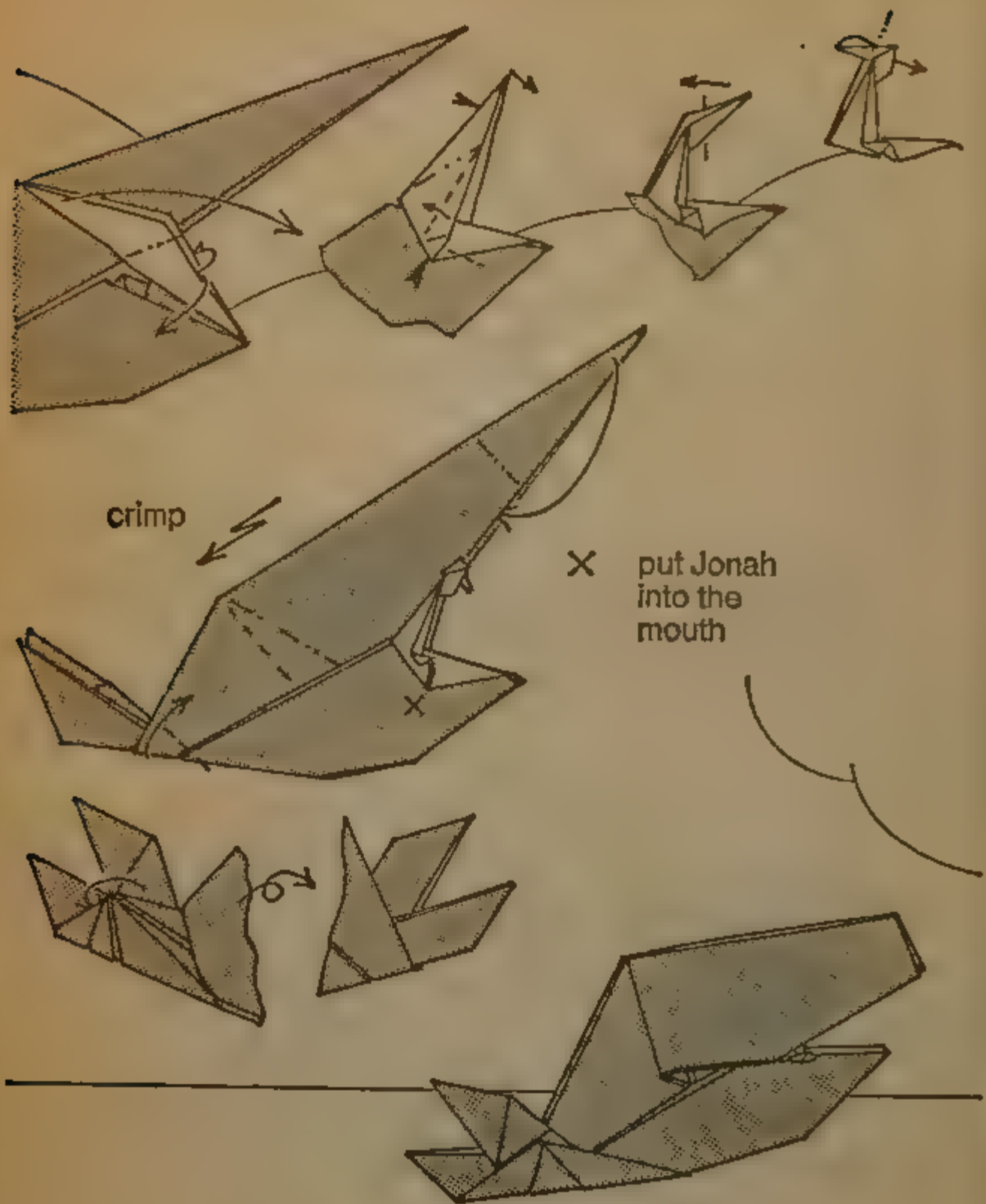
Jonah and The Whale Neil Elias America



Jonah and The Whale continued



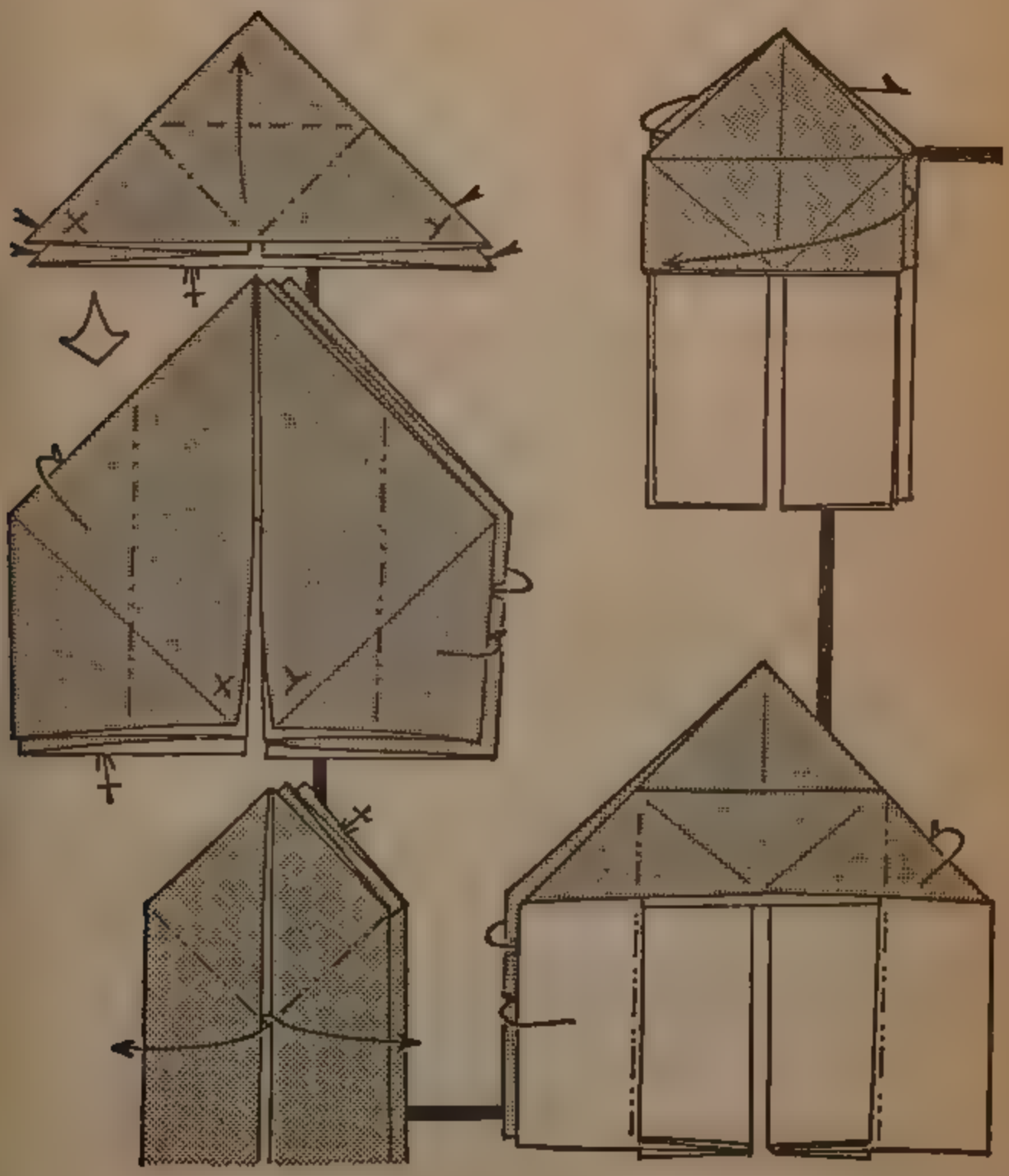
Jonah and The Whale continued



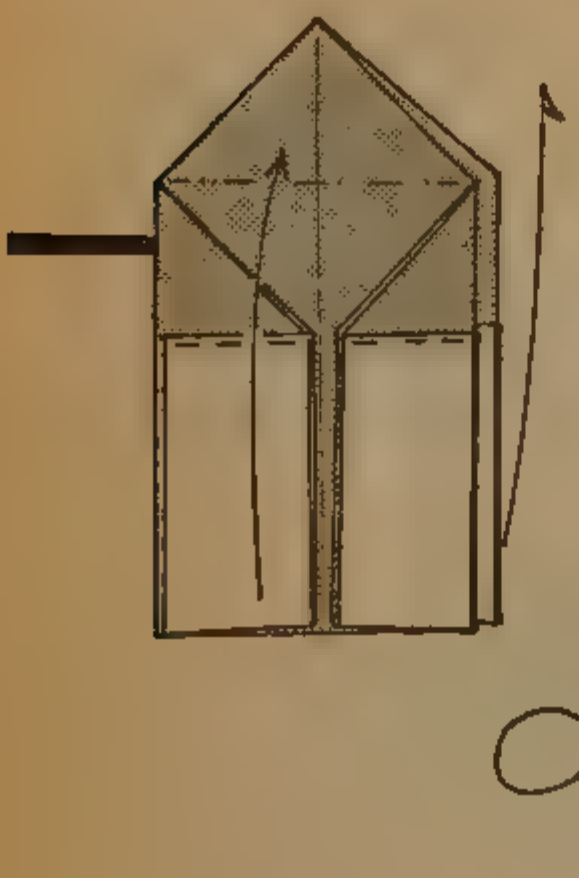
Box

Keith Foster Age 12 England

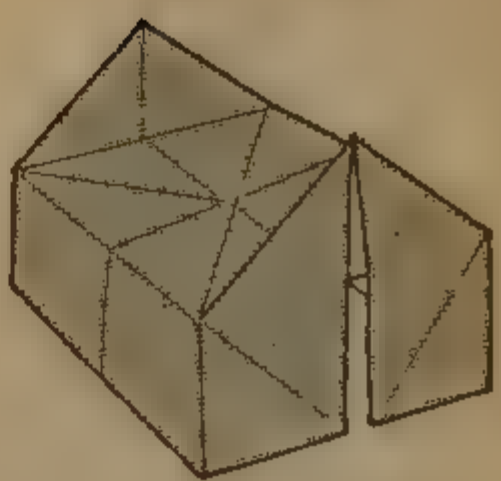
begin with a
Water Bomb base
(page 9)

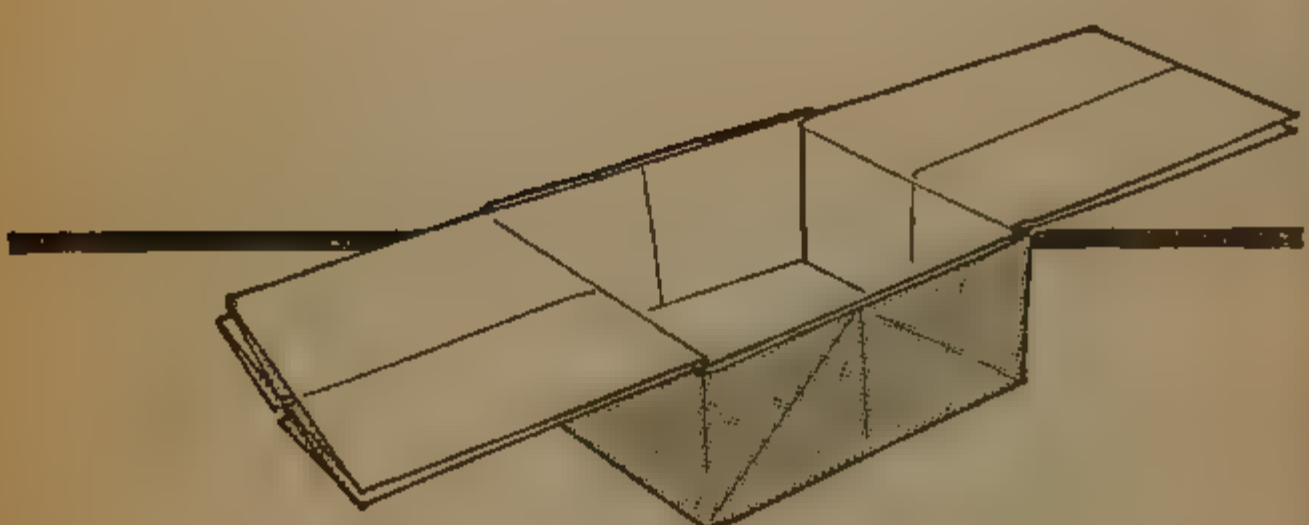


Box and a Tent



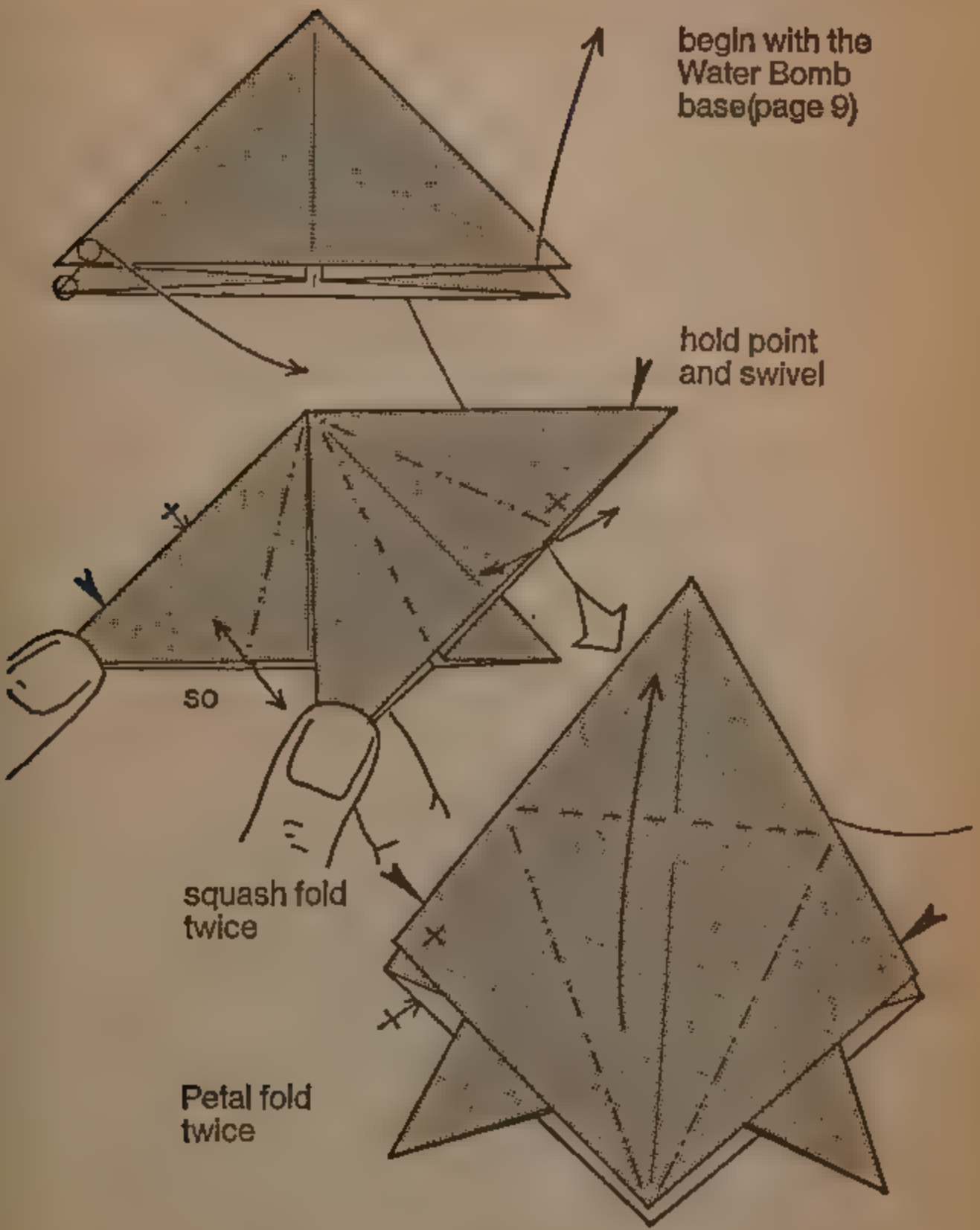
the second fold
opened and shaped
makes a tent



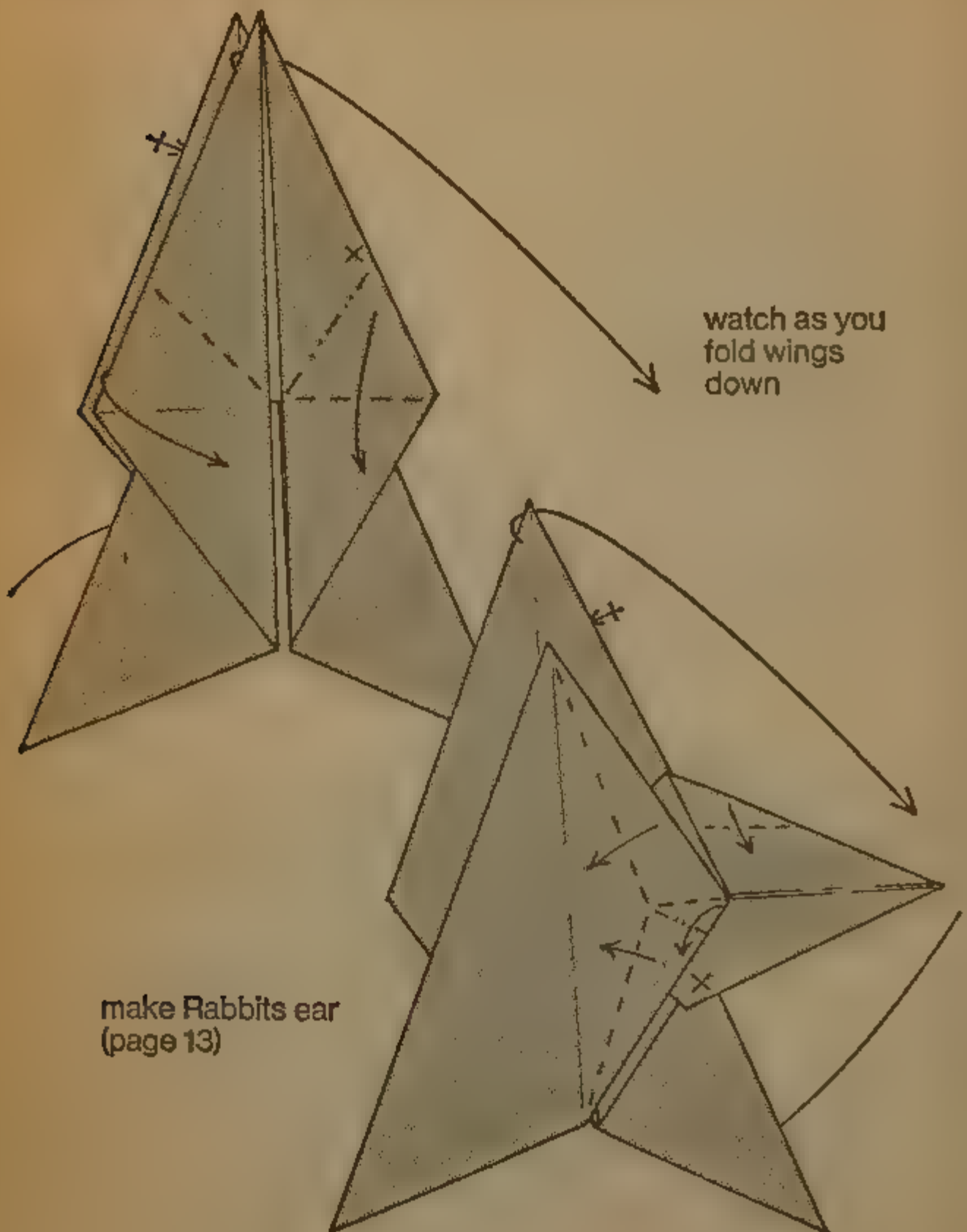


Angel

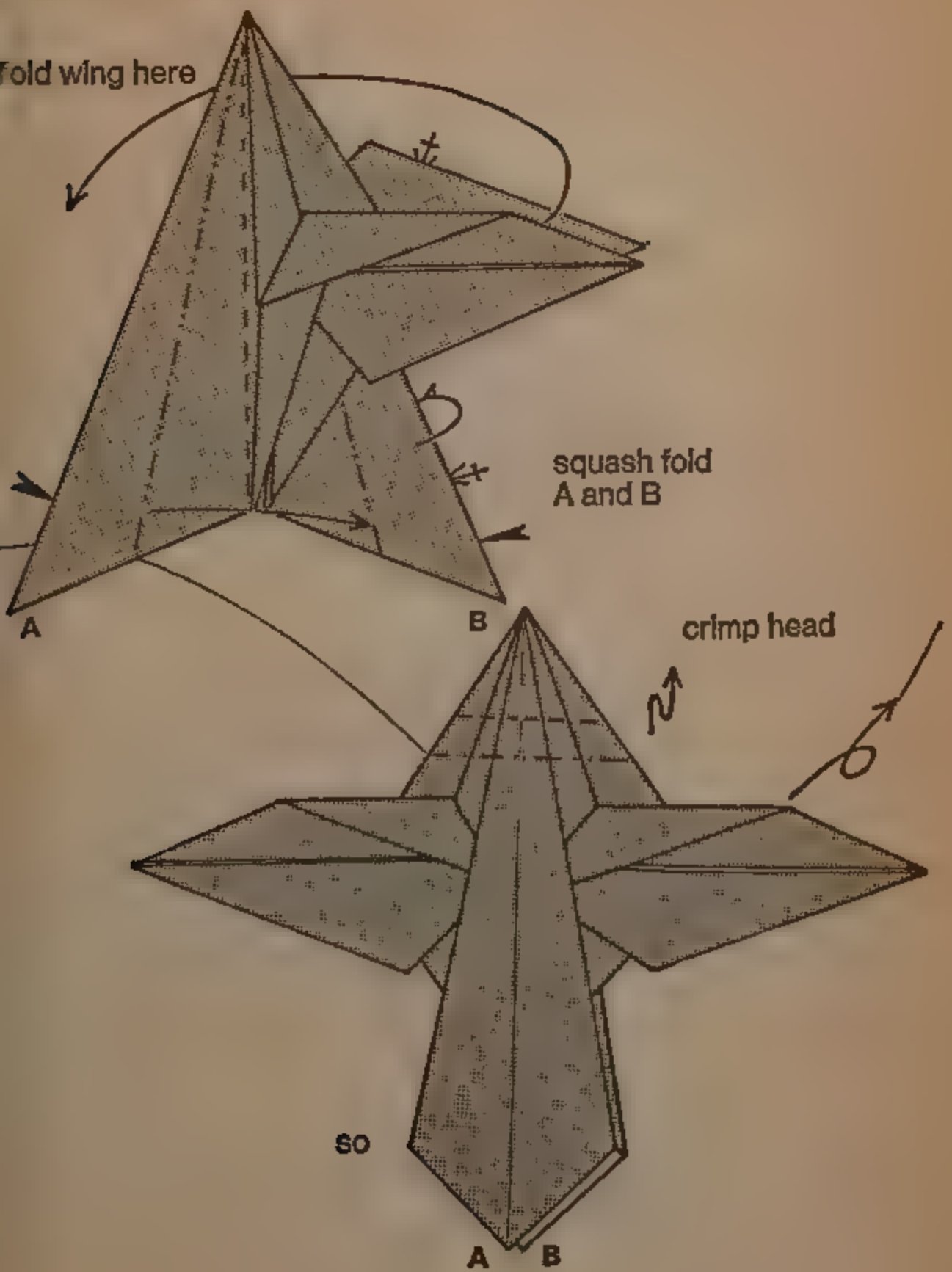
Dokuohtei Nakano Japan



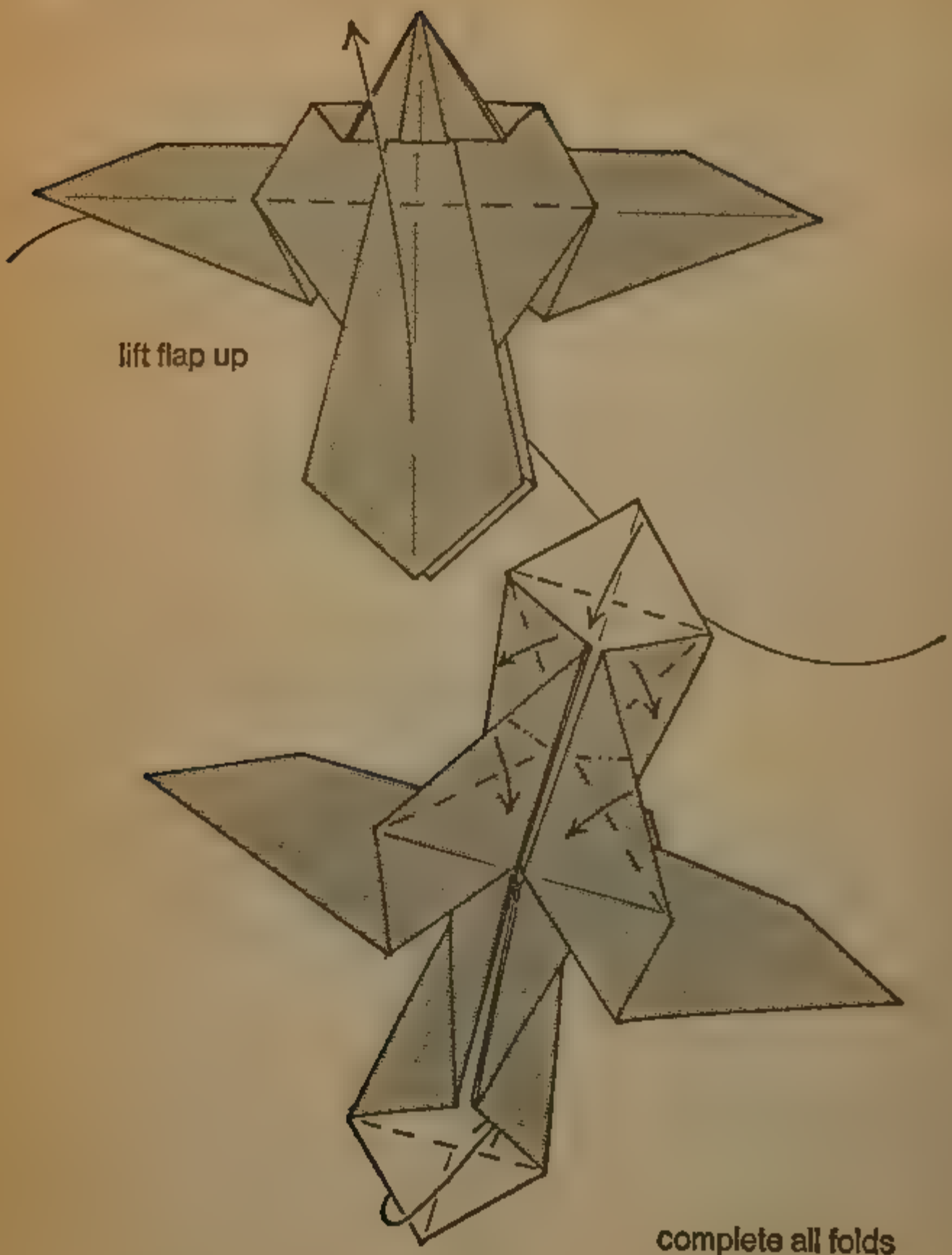
Angel Xmas Candle Decoration



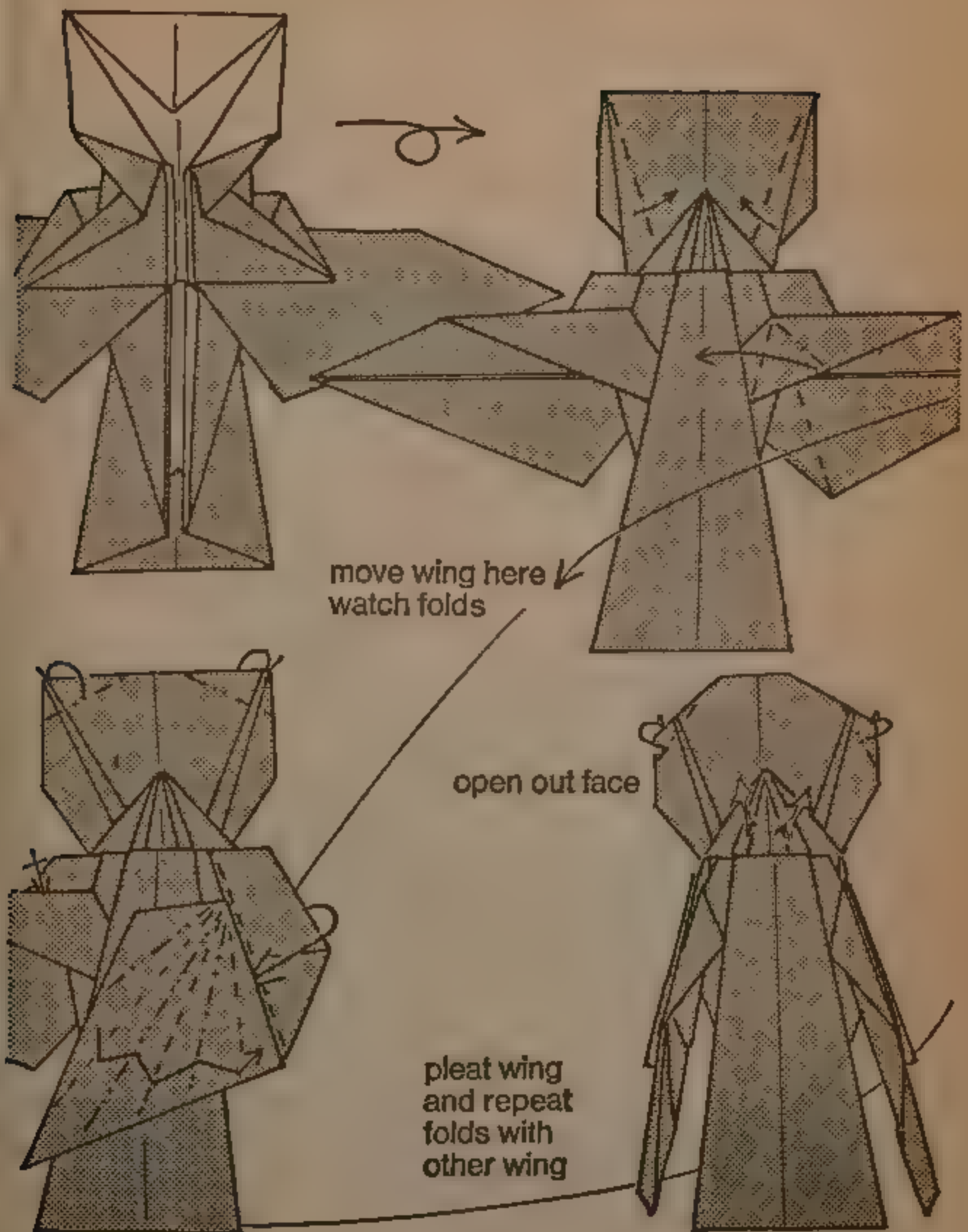
Angel continued



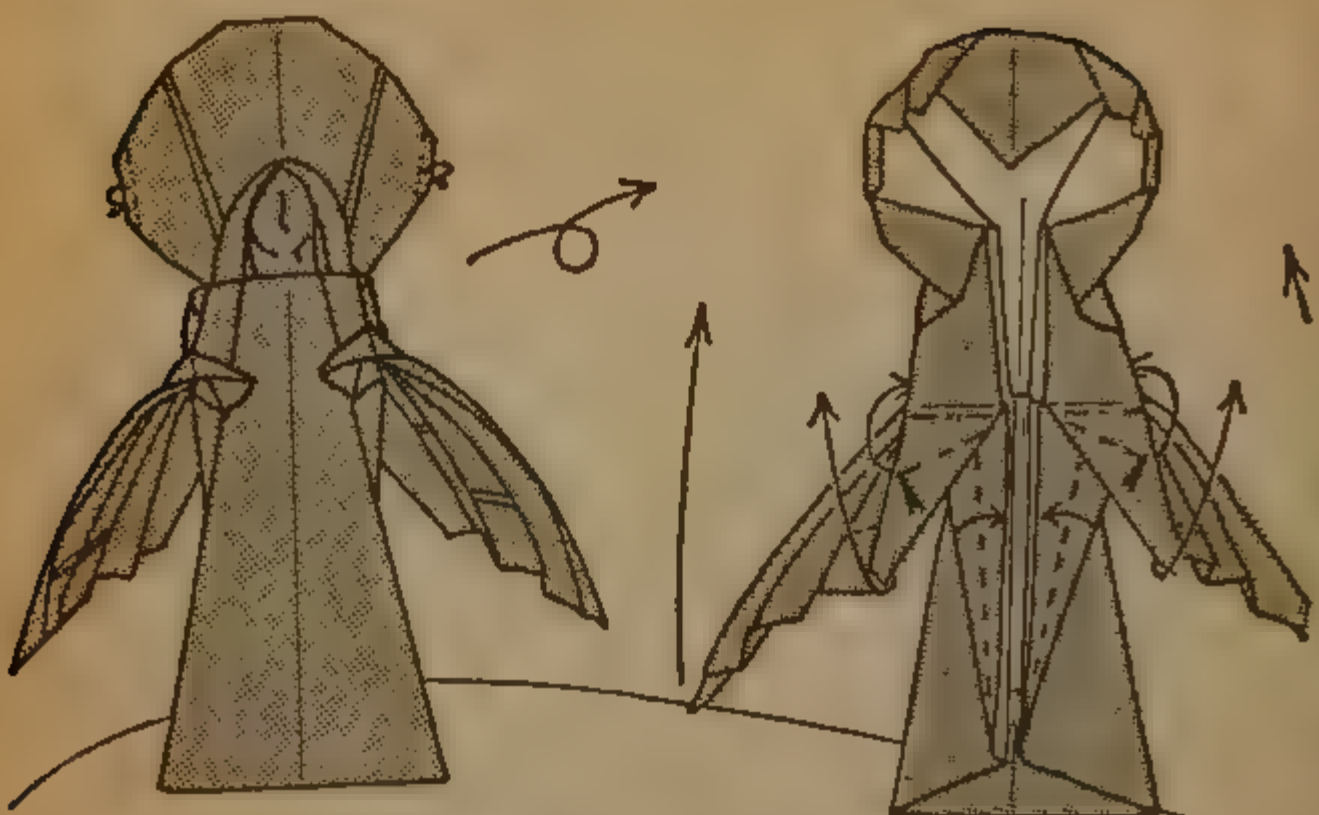
Angel continued

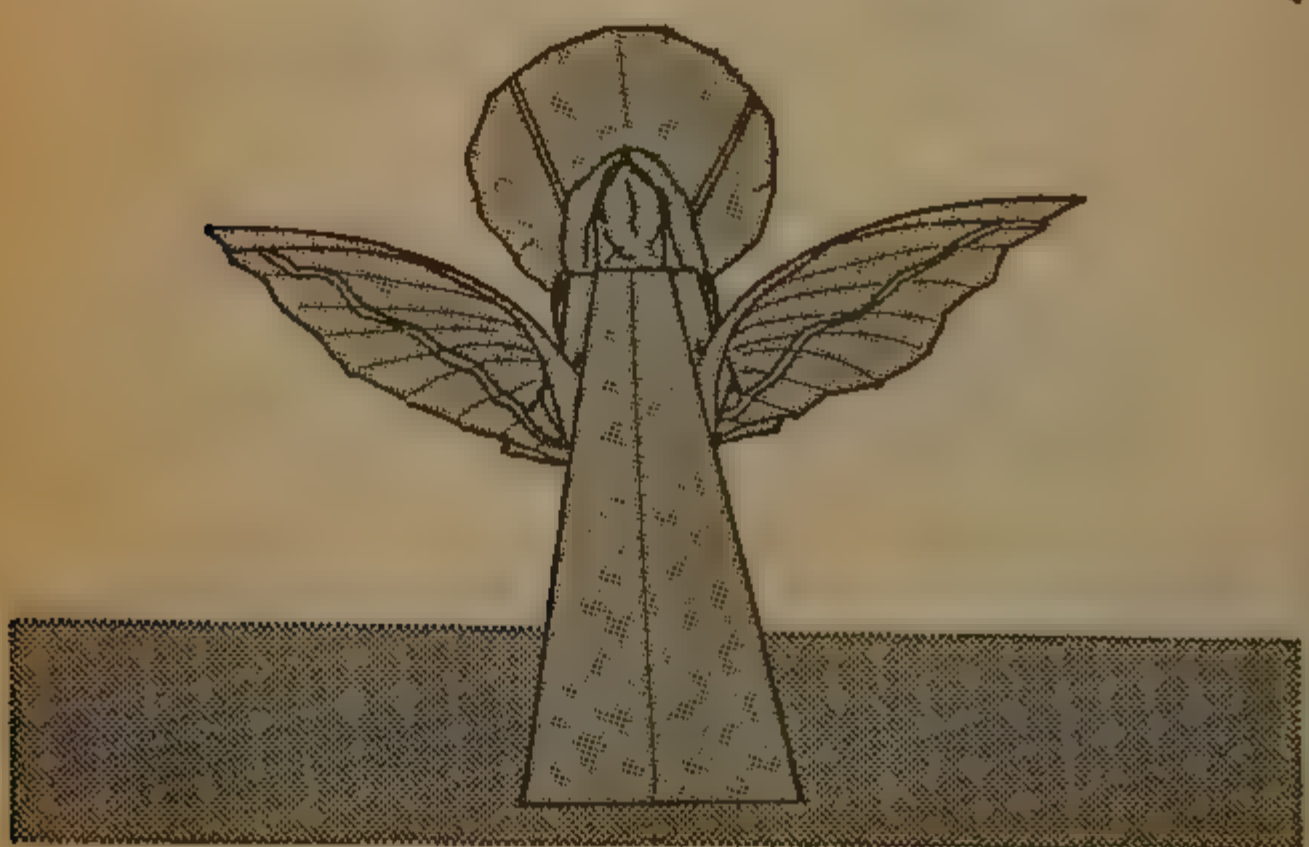


Angel continued



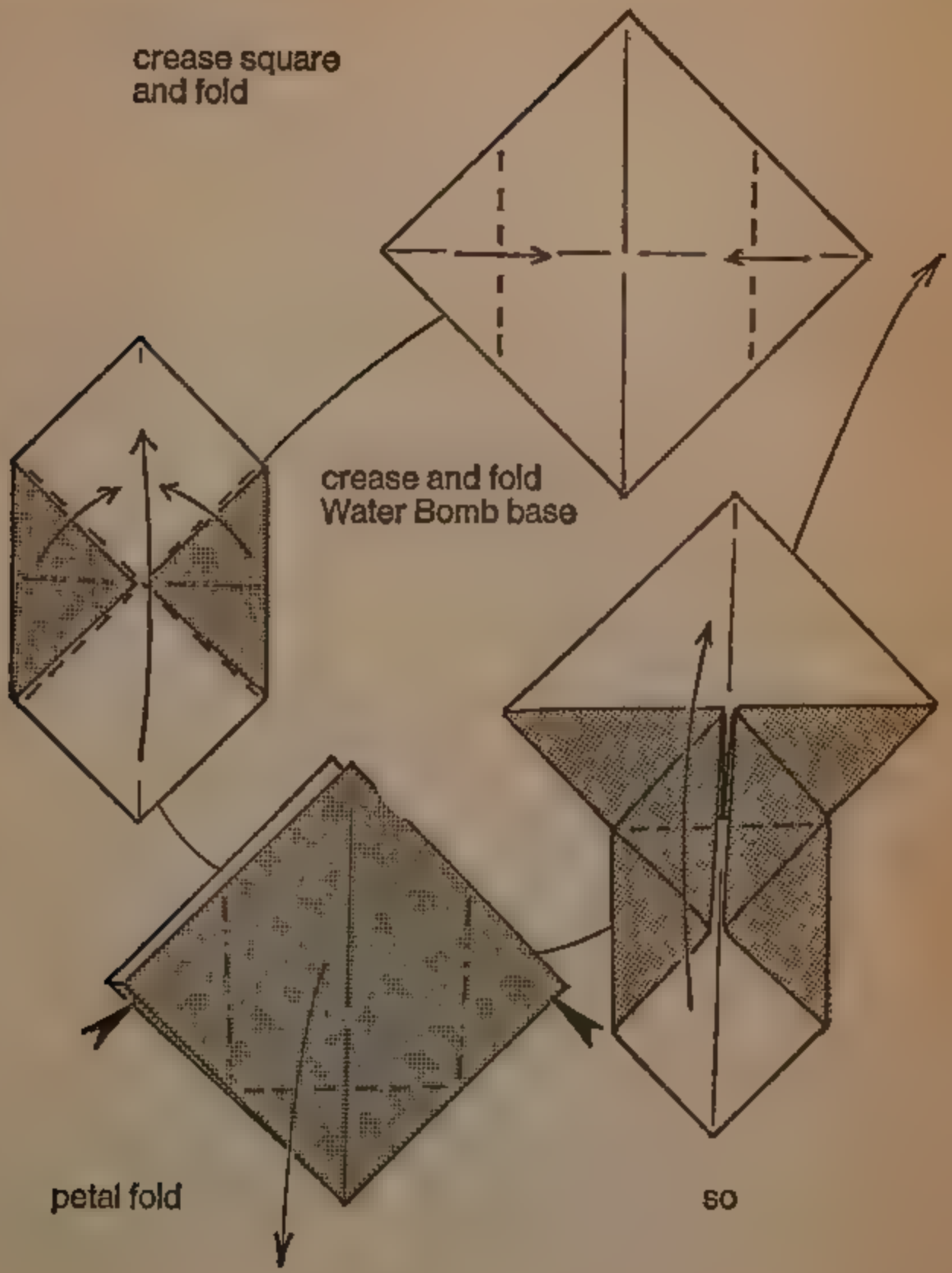
Angel use Tweezers for Face



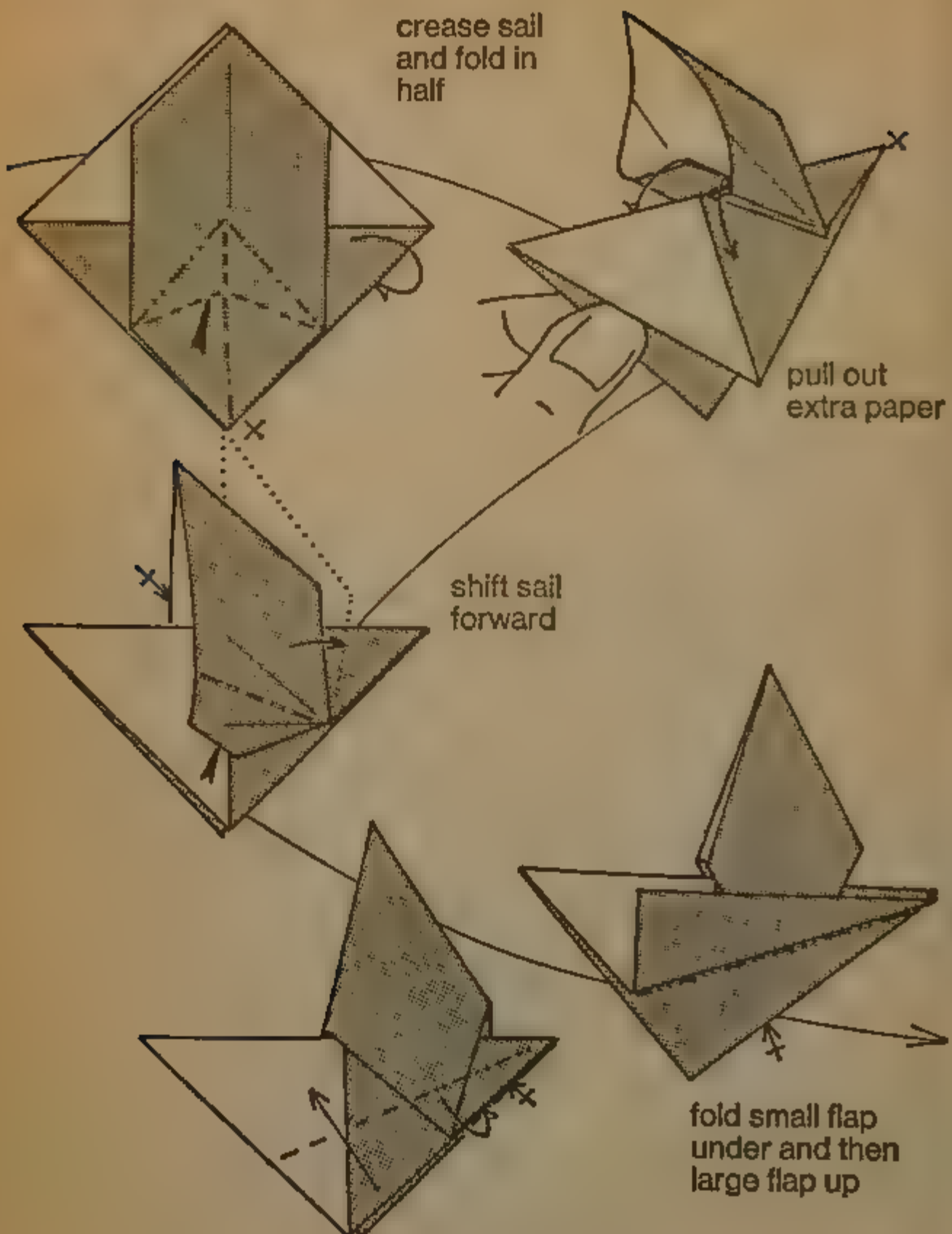


Boat with Sail

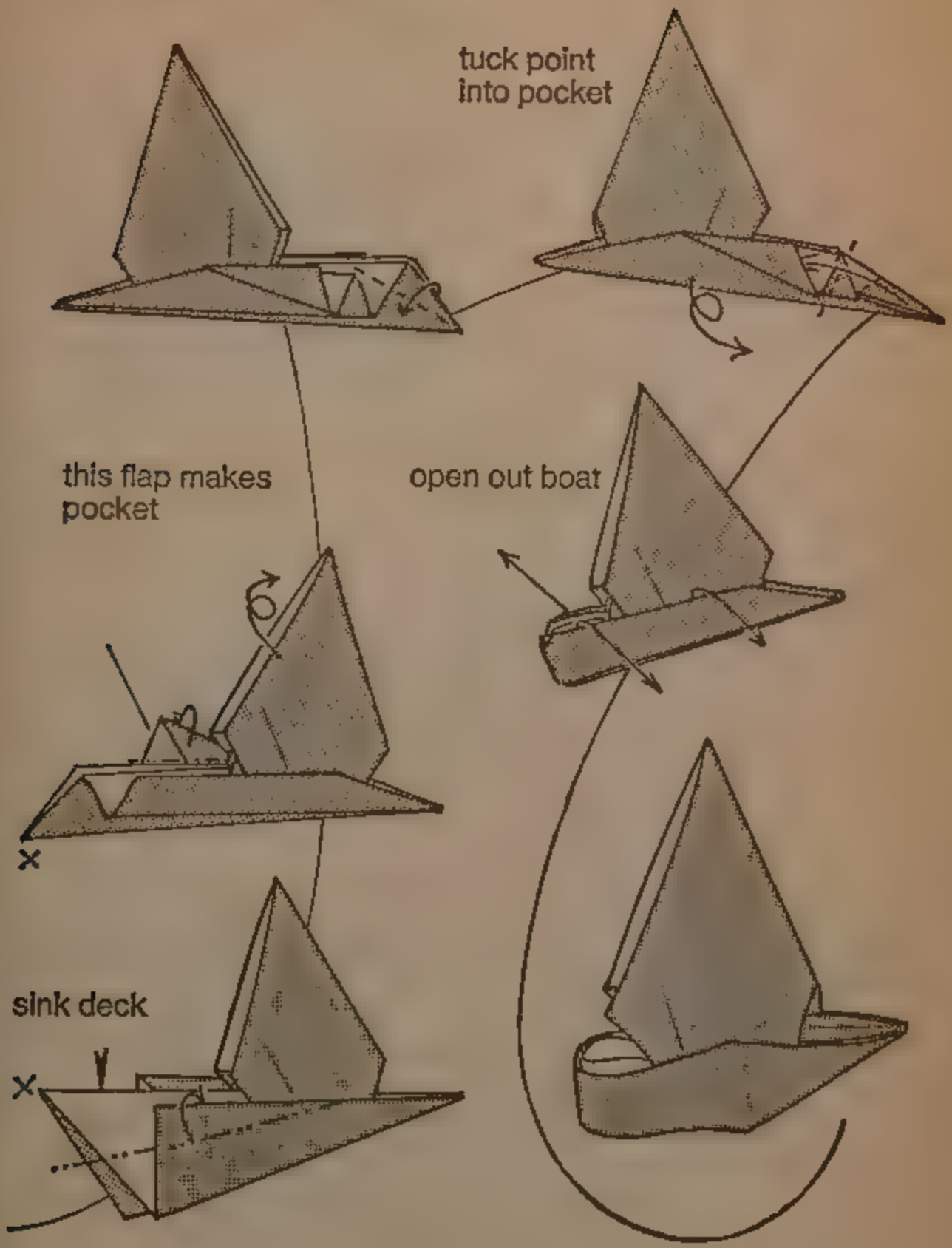
Pat Crawford America



Boat with Sail continued



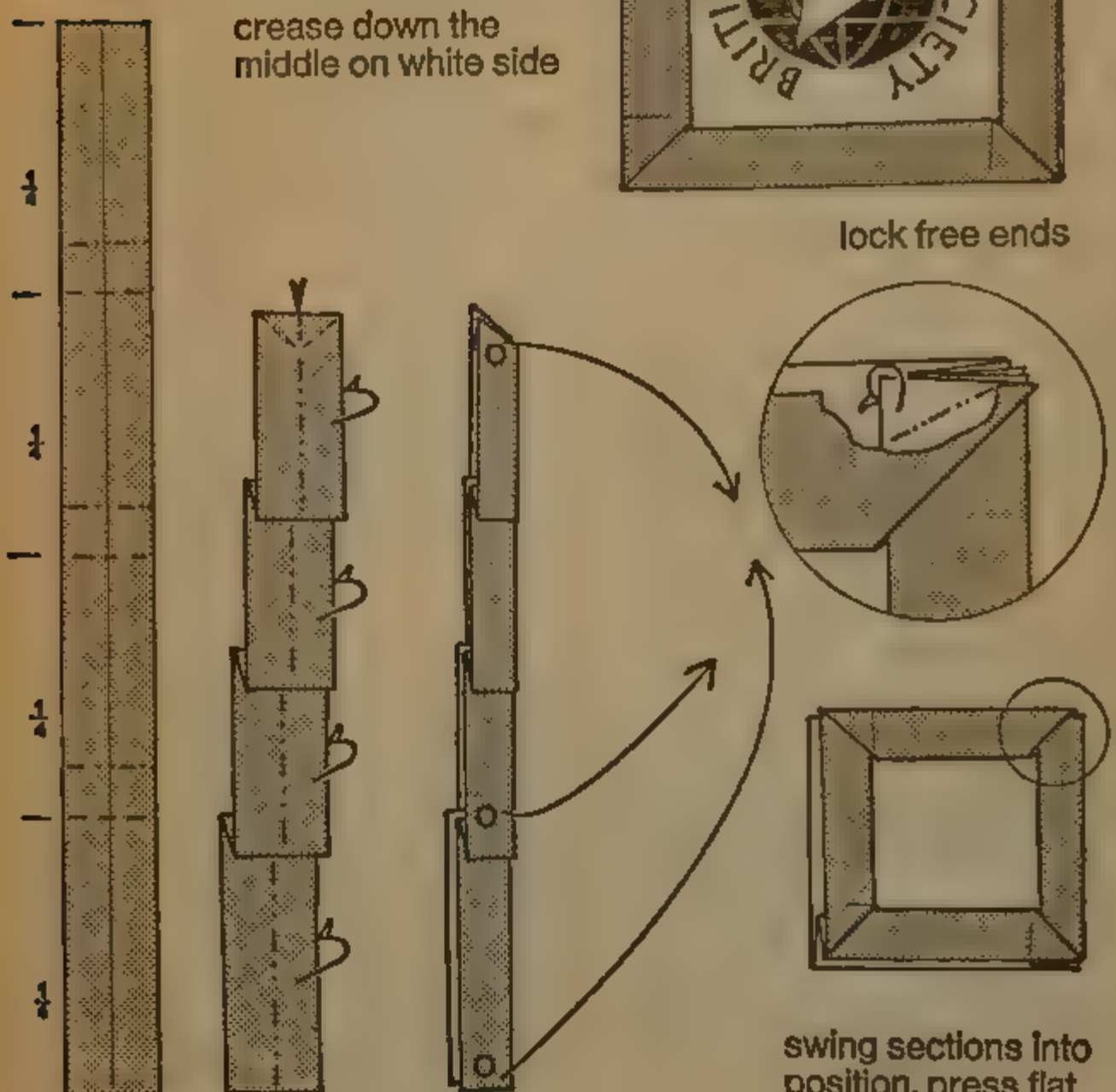
Boat with Sail continued



Picture Frame

Robert Harbin England

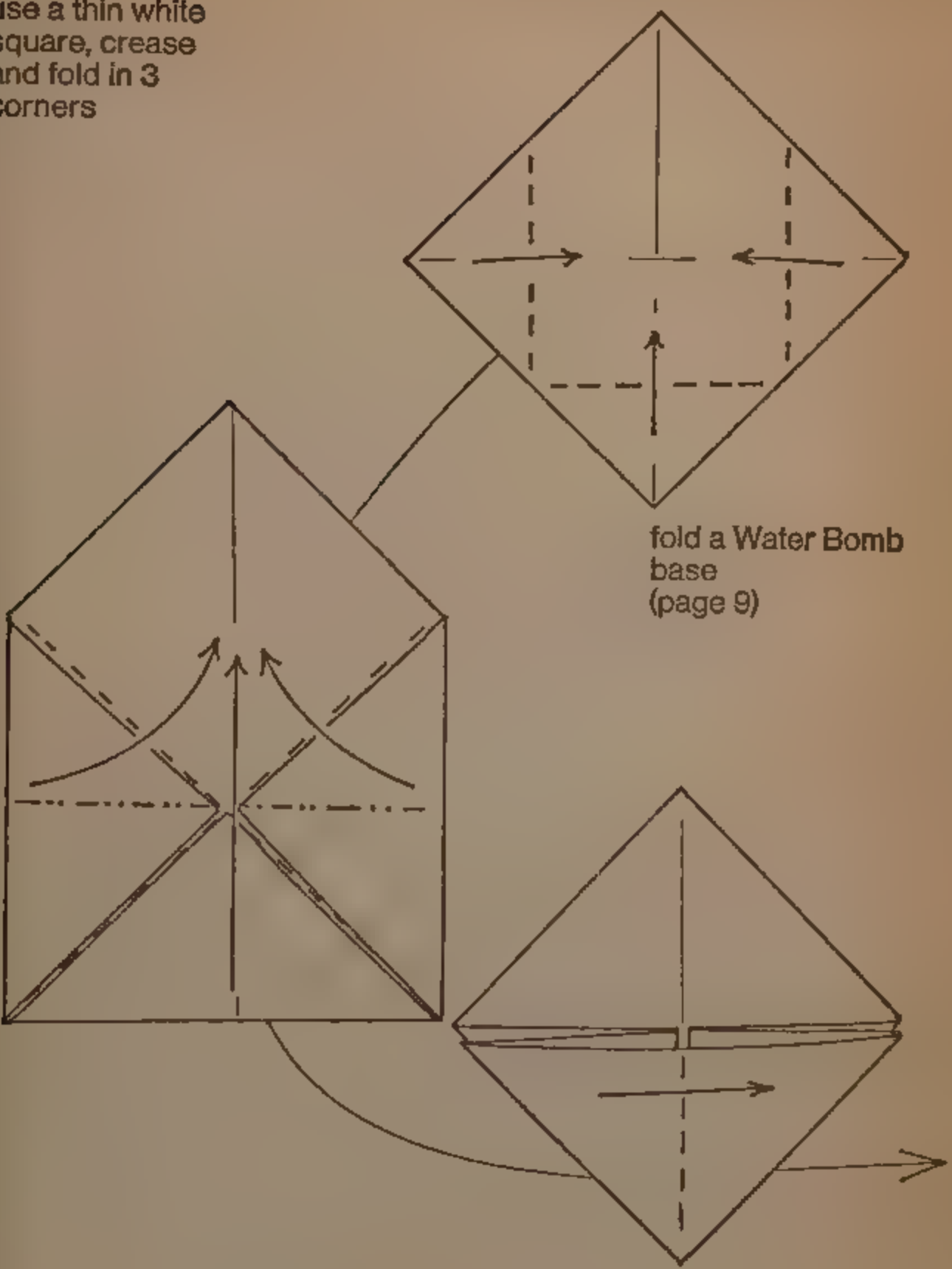
use any long strip
of attractive paper



Swan

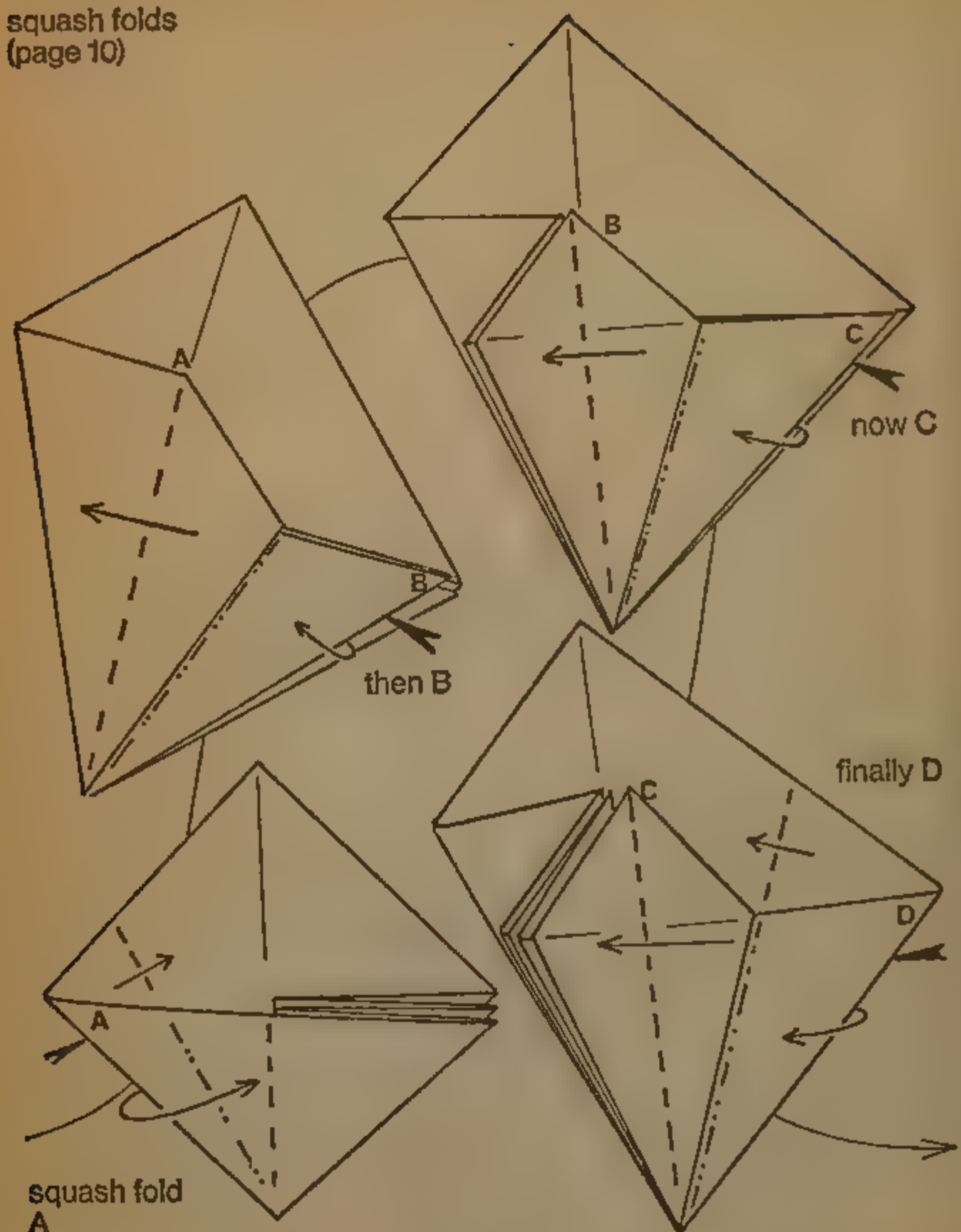
Pat Crawford America

use a thin white square, crease and fold in 3 corners

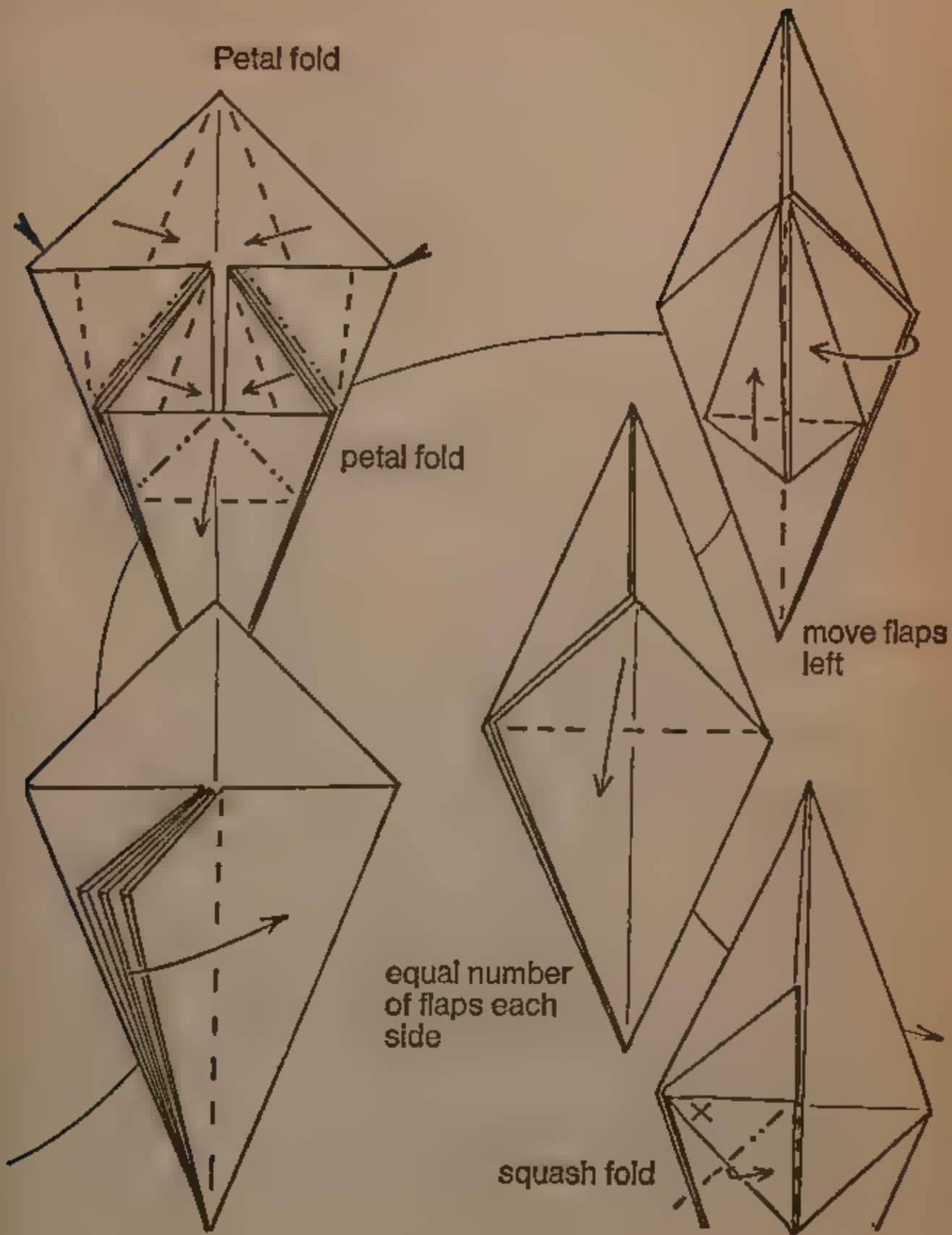


fold a Water Bomb base
(page 9)

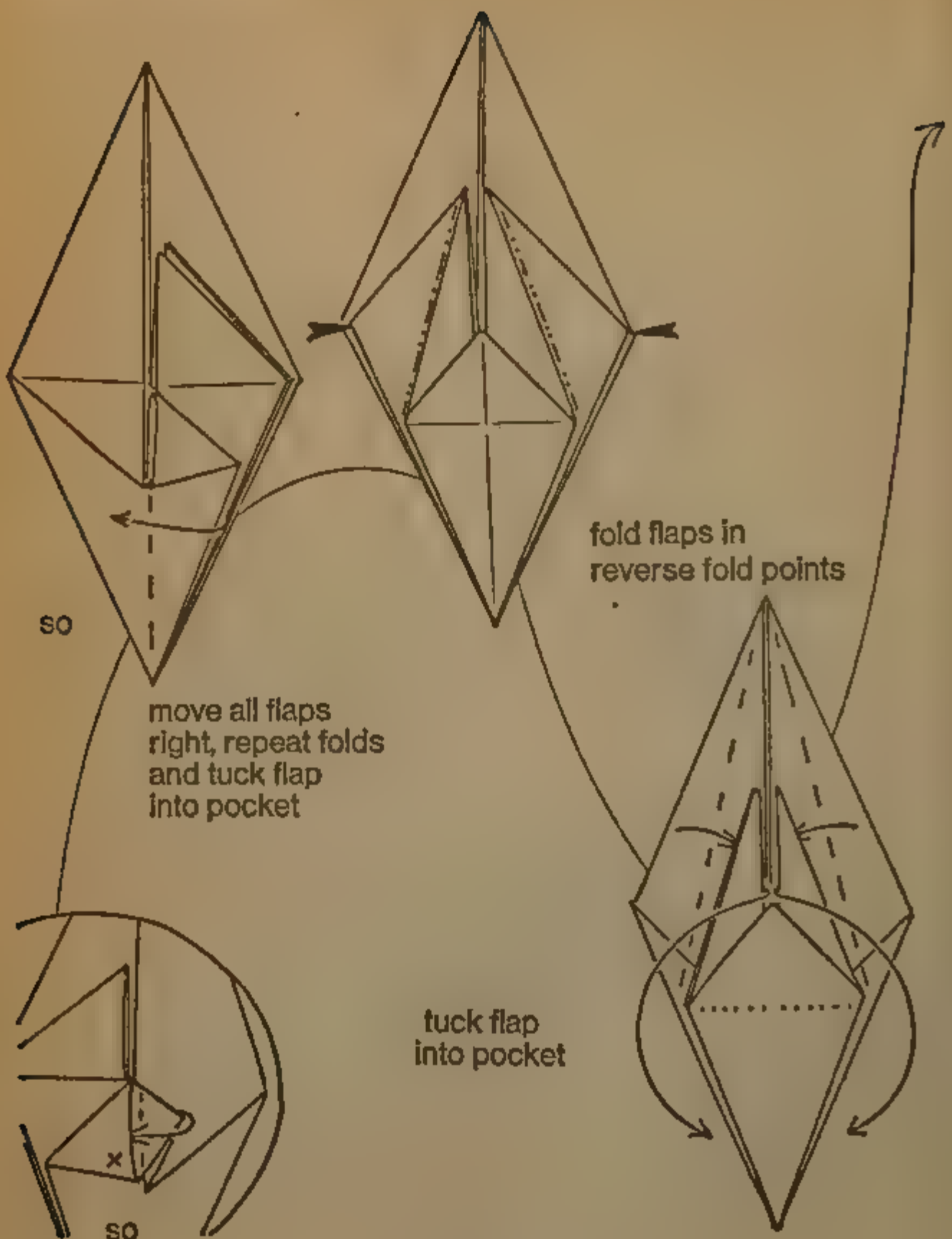
Swan continued



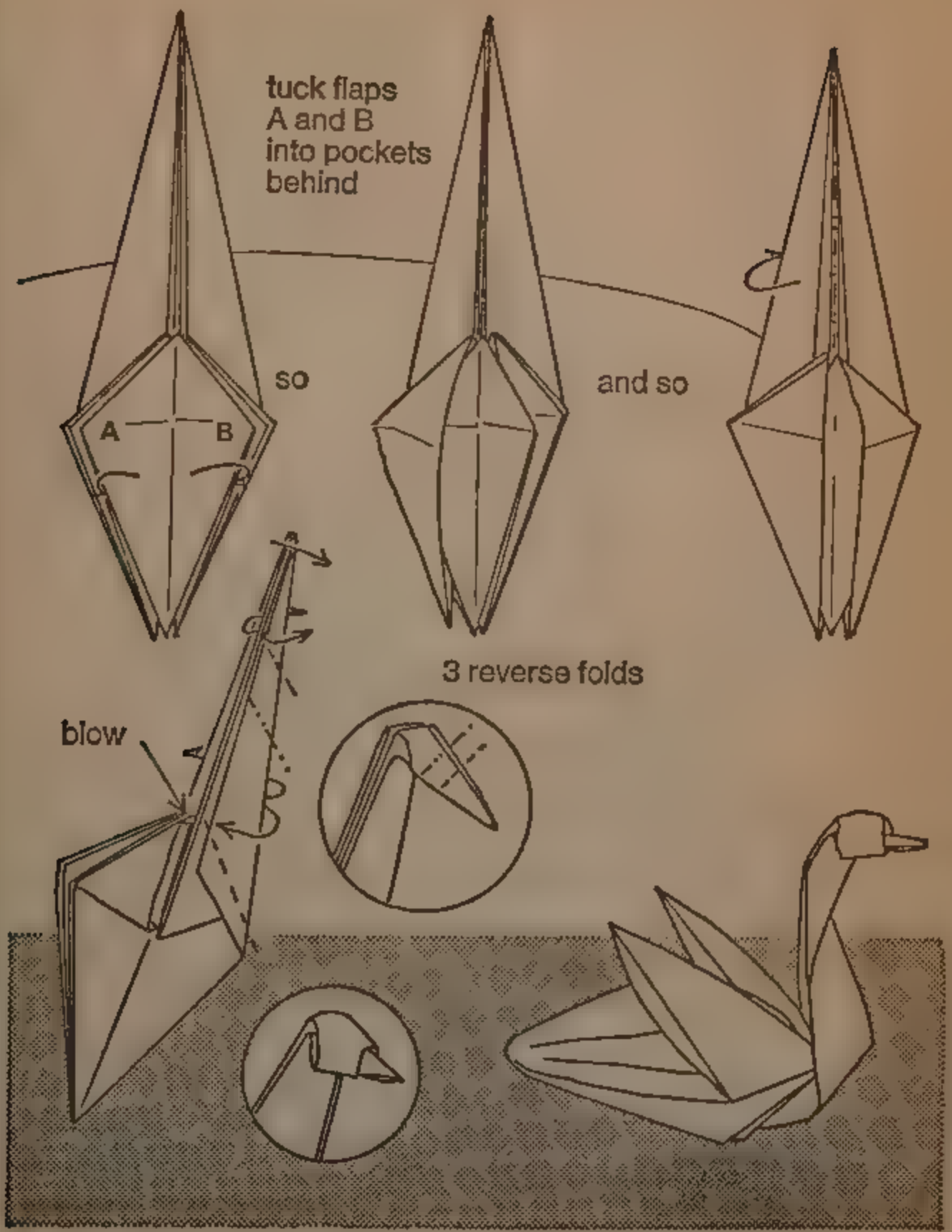
Swan continued



Swan continued

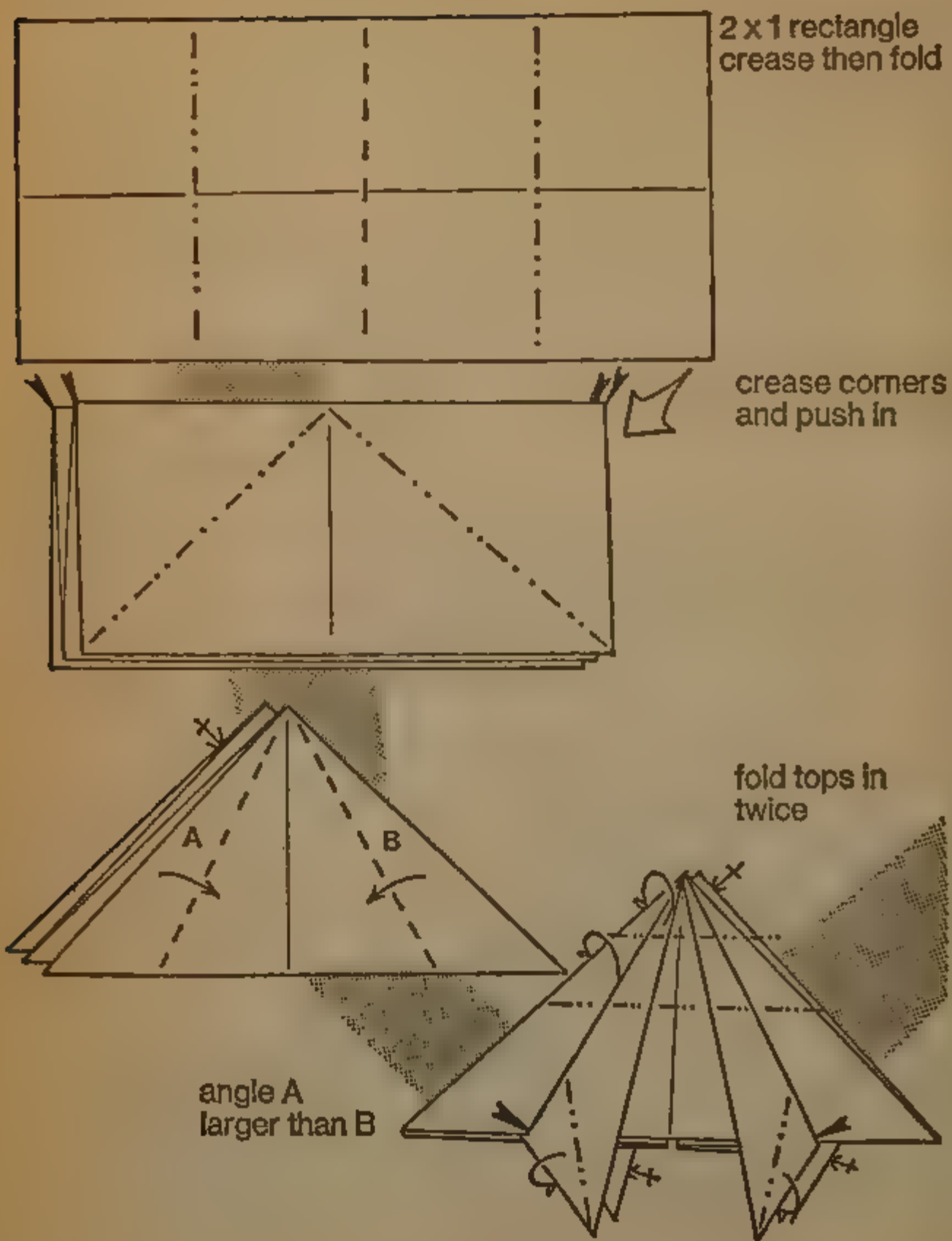


A Beautiful 3D Swan



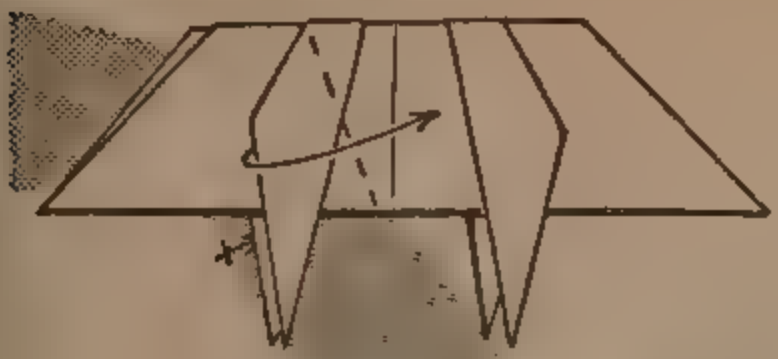
Beagle

Alice Gray America

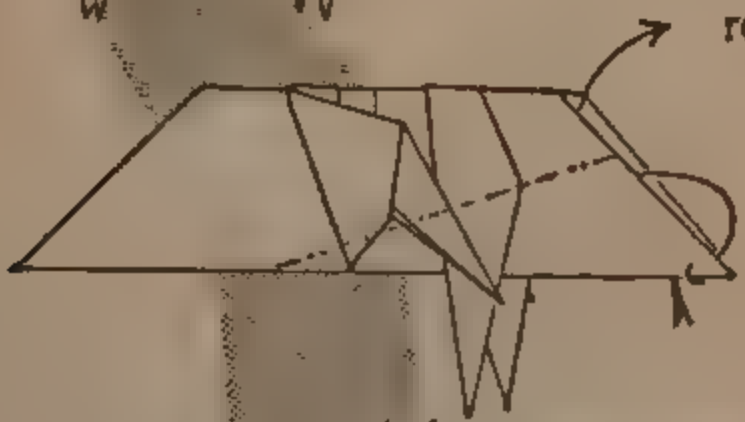


Beagle continued

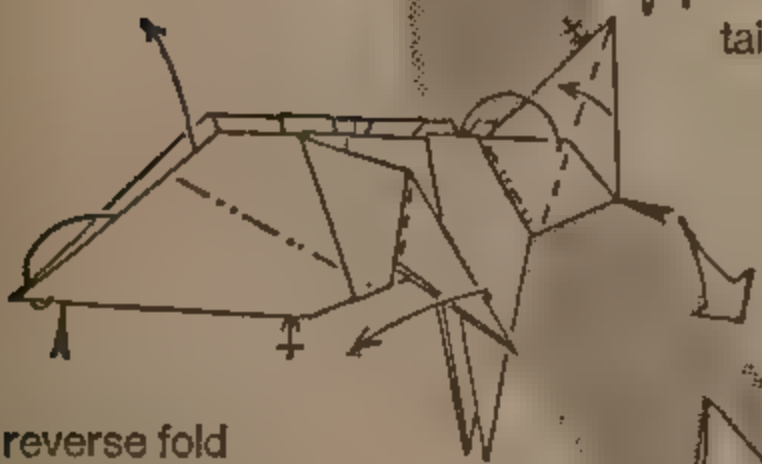
double water bomb base



legs formed



reverse fold tail

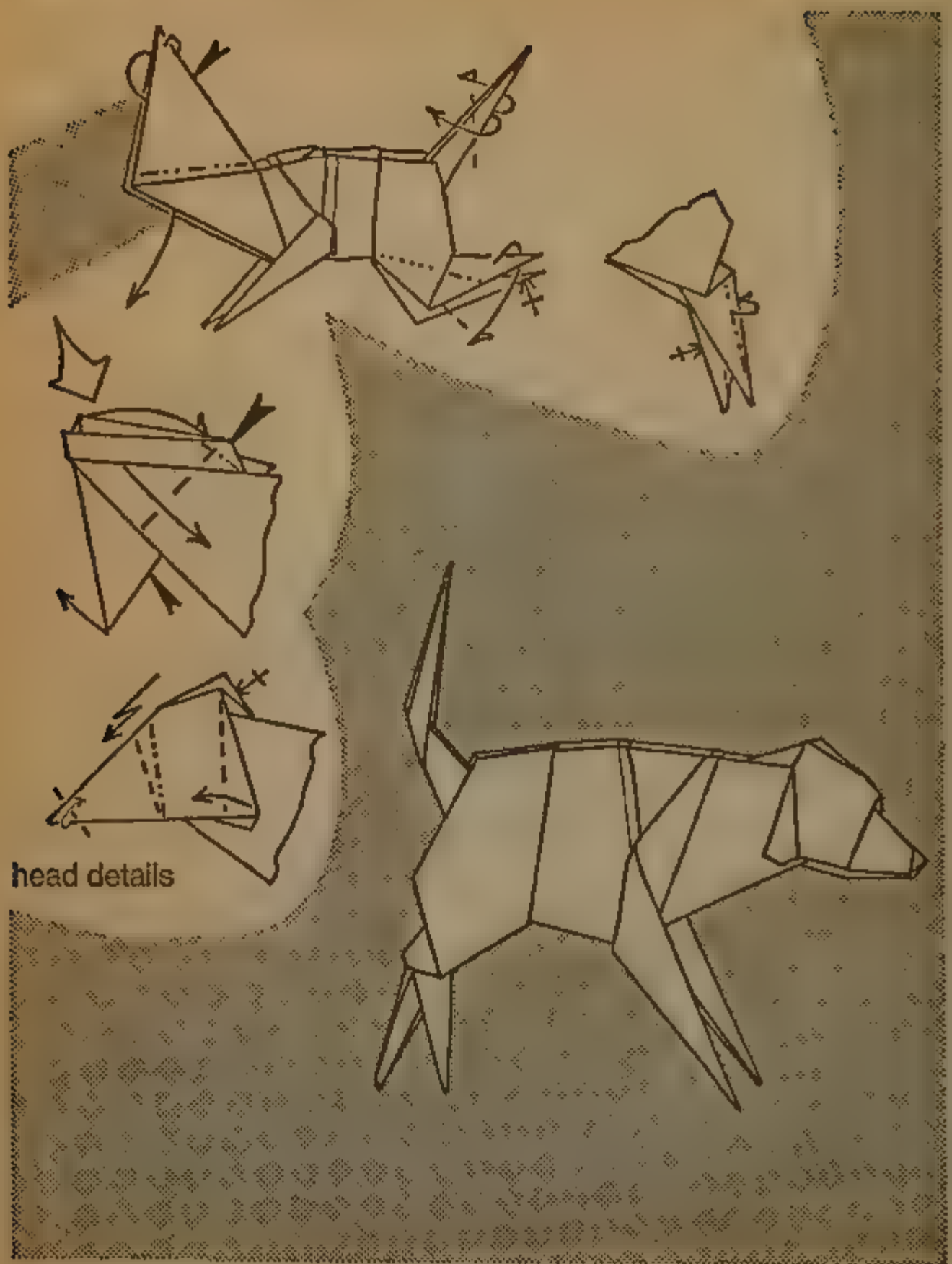


tail narrowed

reverse fold
head

don't miss
one fold

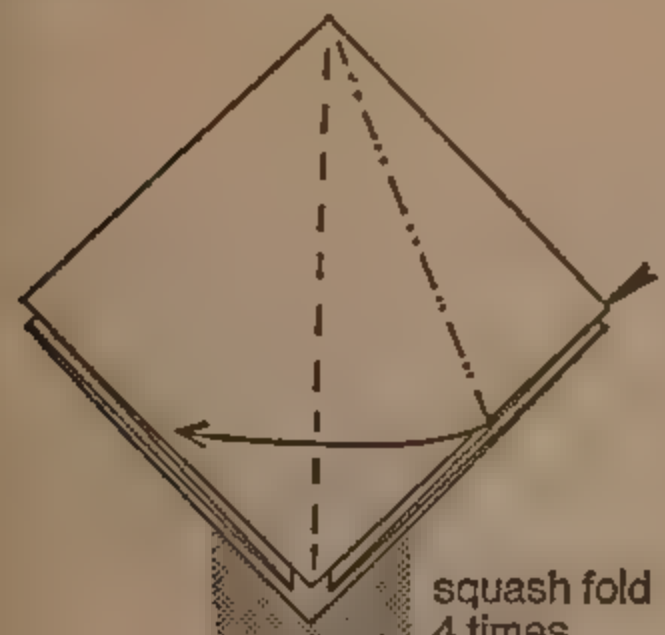
Beagle Outstanding



Bowl

Florence Temko America

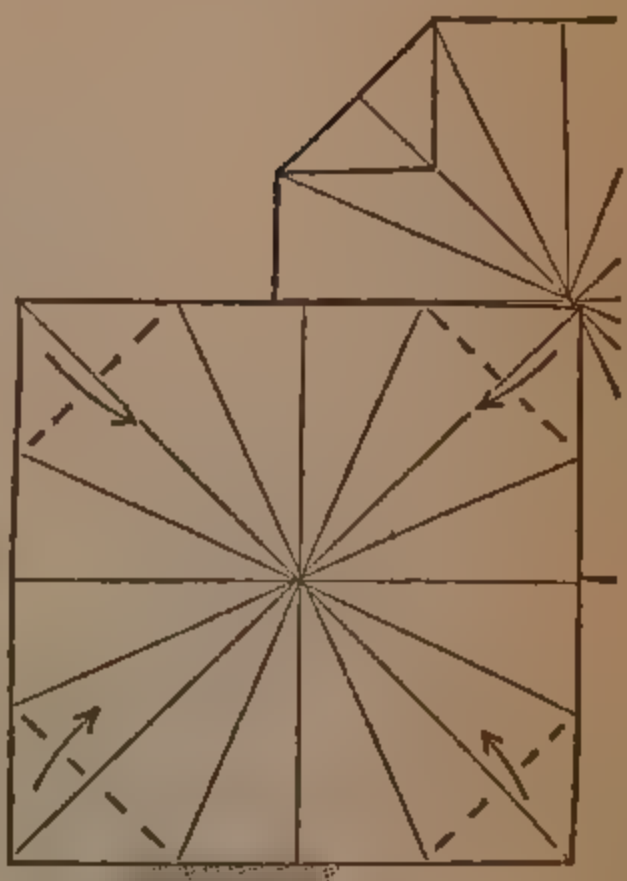
square,
begin with a preliminary
fold
(page 9)



squash fold
4 times

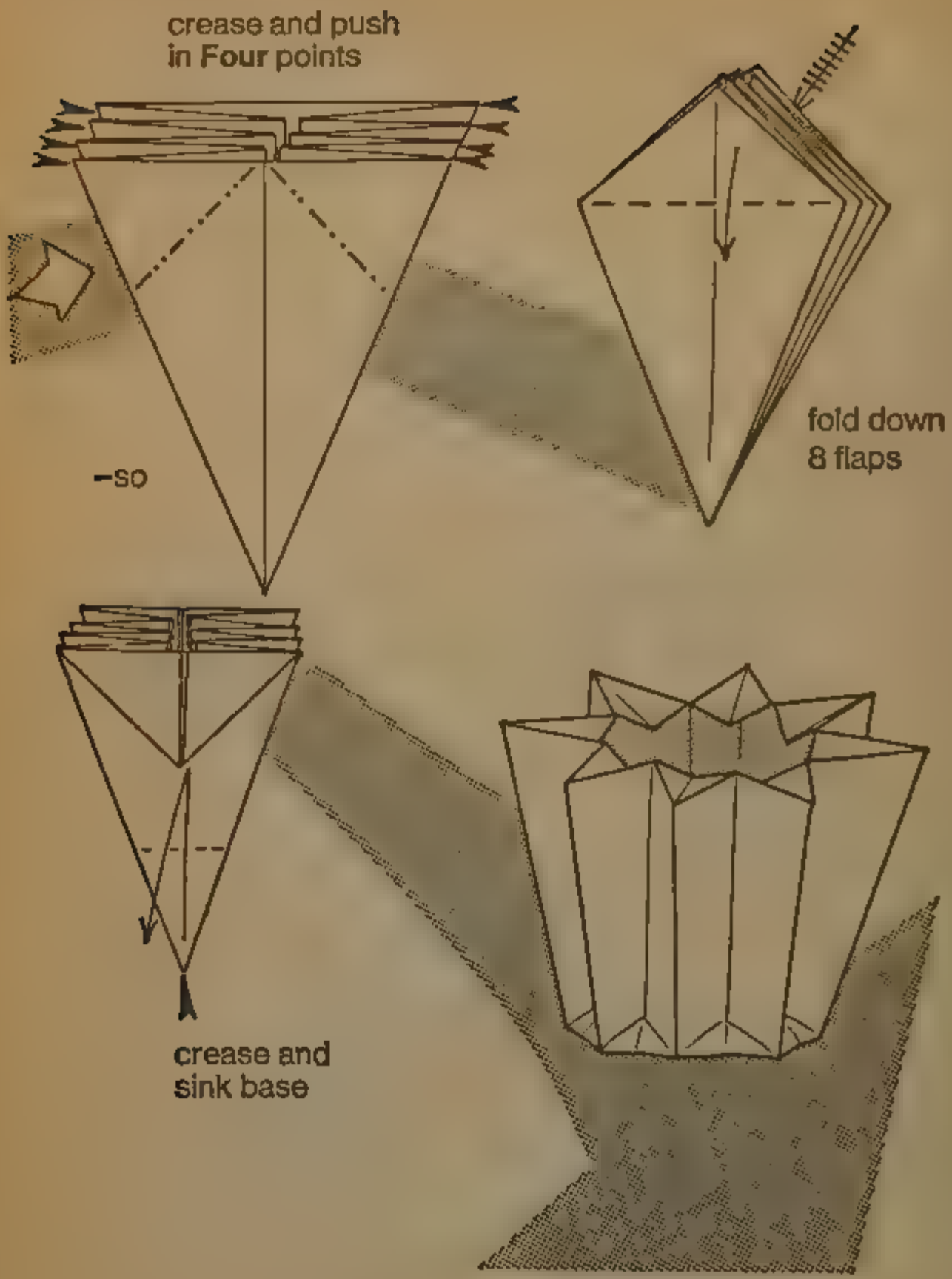
Frog base

fold corners in
and refold. Frog base



open out

Bowl continued

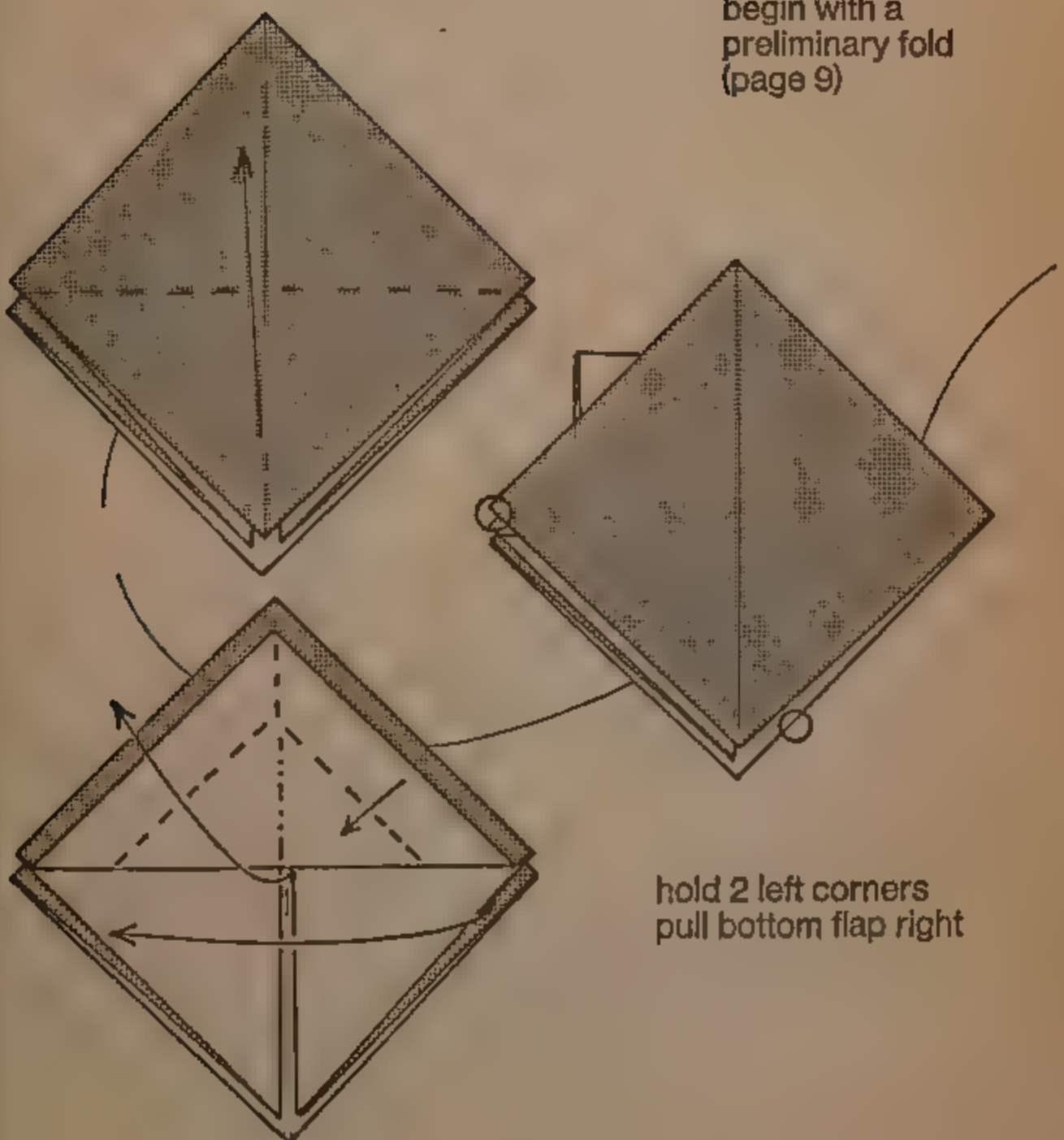


Fuzz

Stephen Carter England

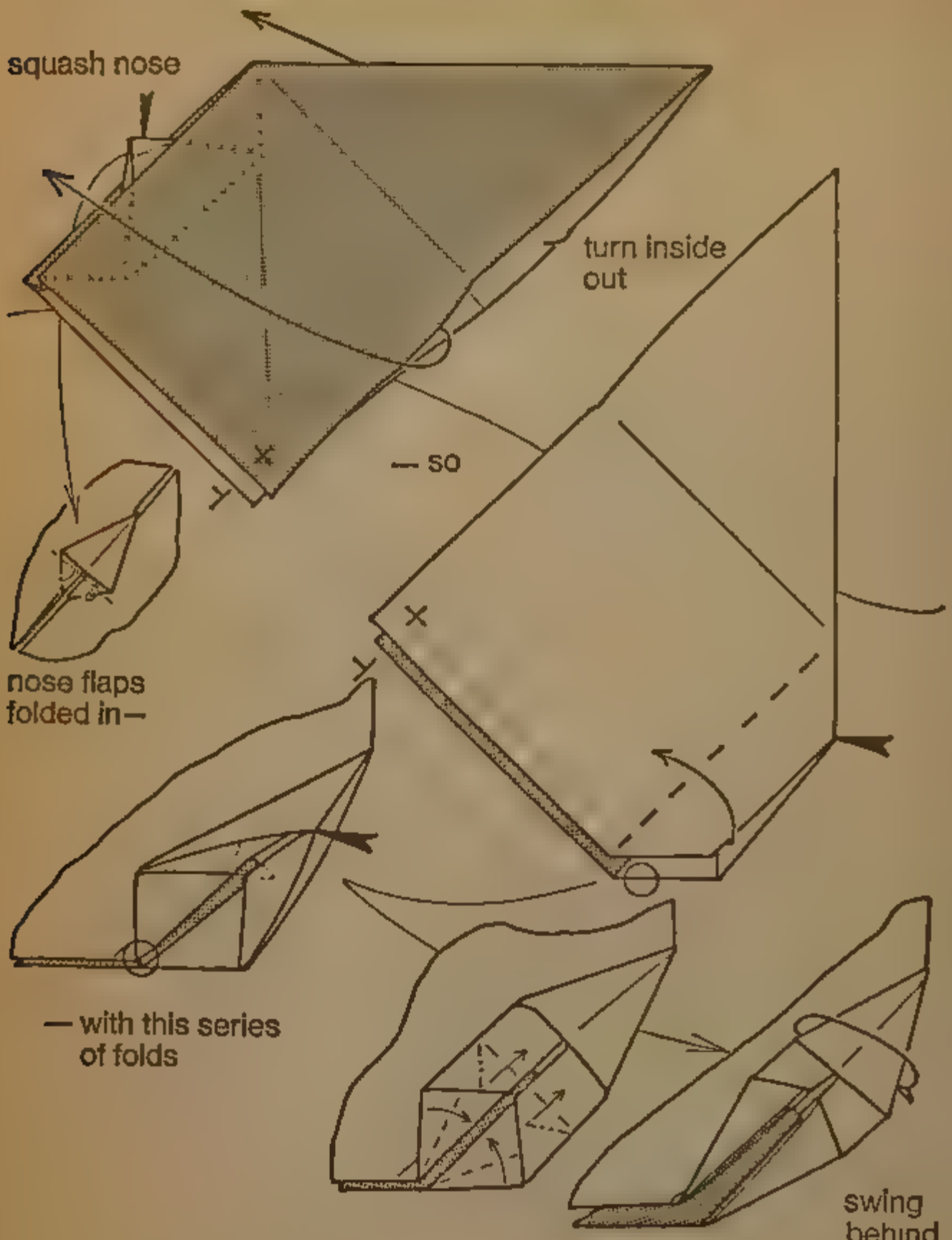
a square blue
one side

begin with a
preliminary fold
(page 9)

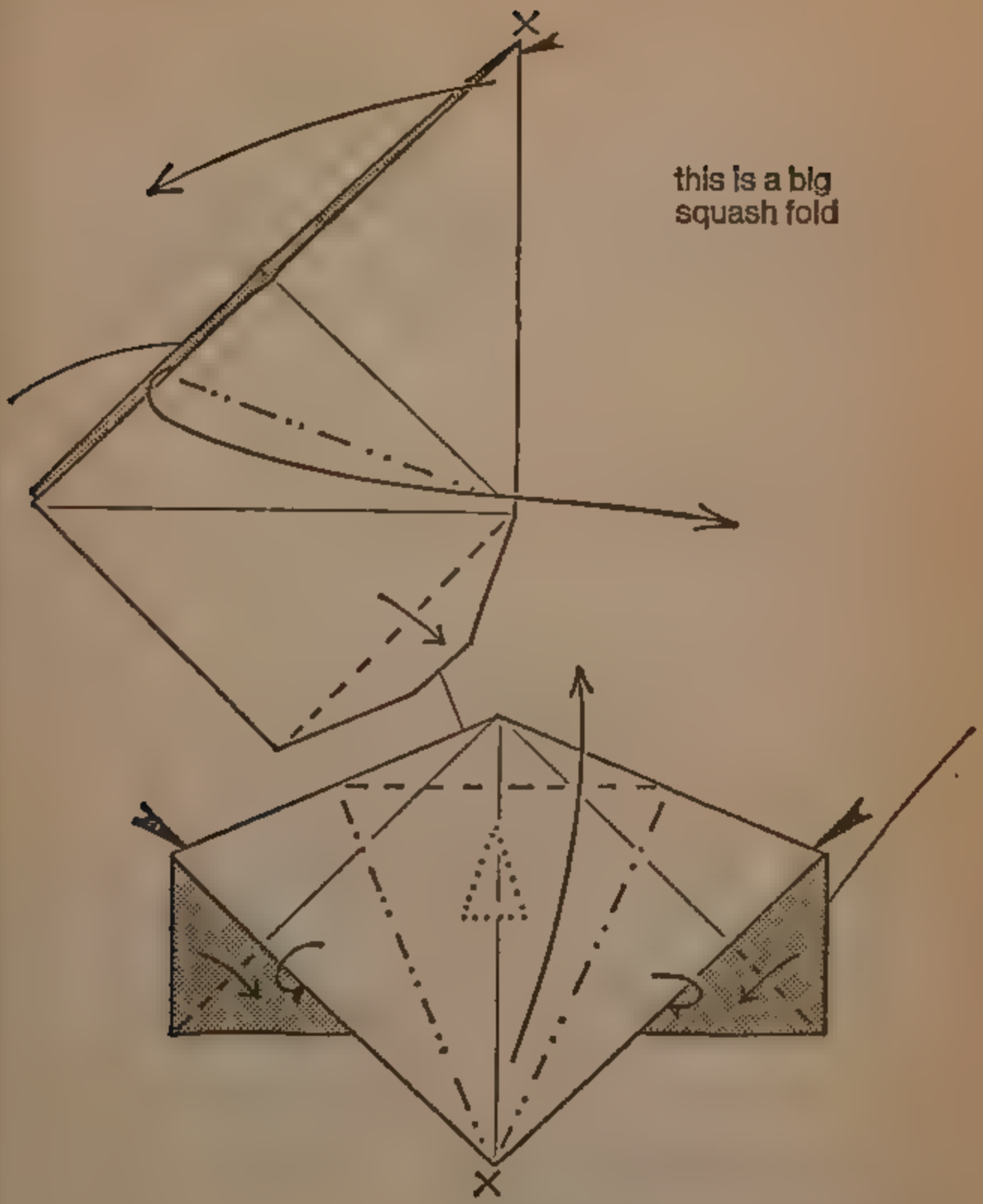


hold 2 left corners
pull bottom flap right

Eric Kenneway Portrait Base used

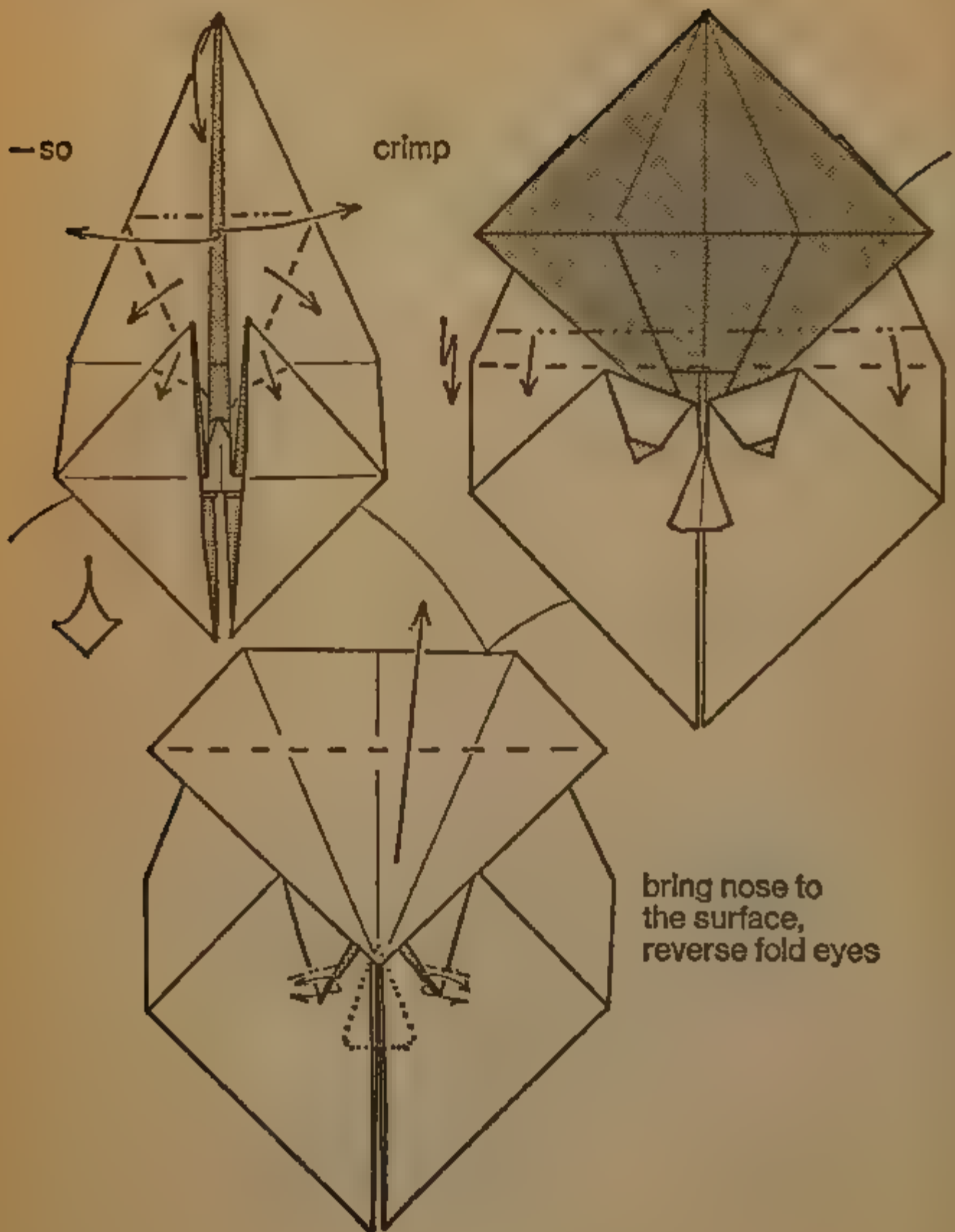


Fuzz continued

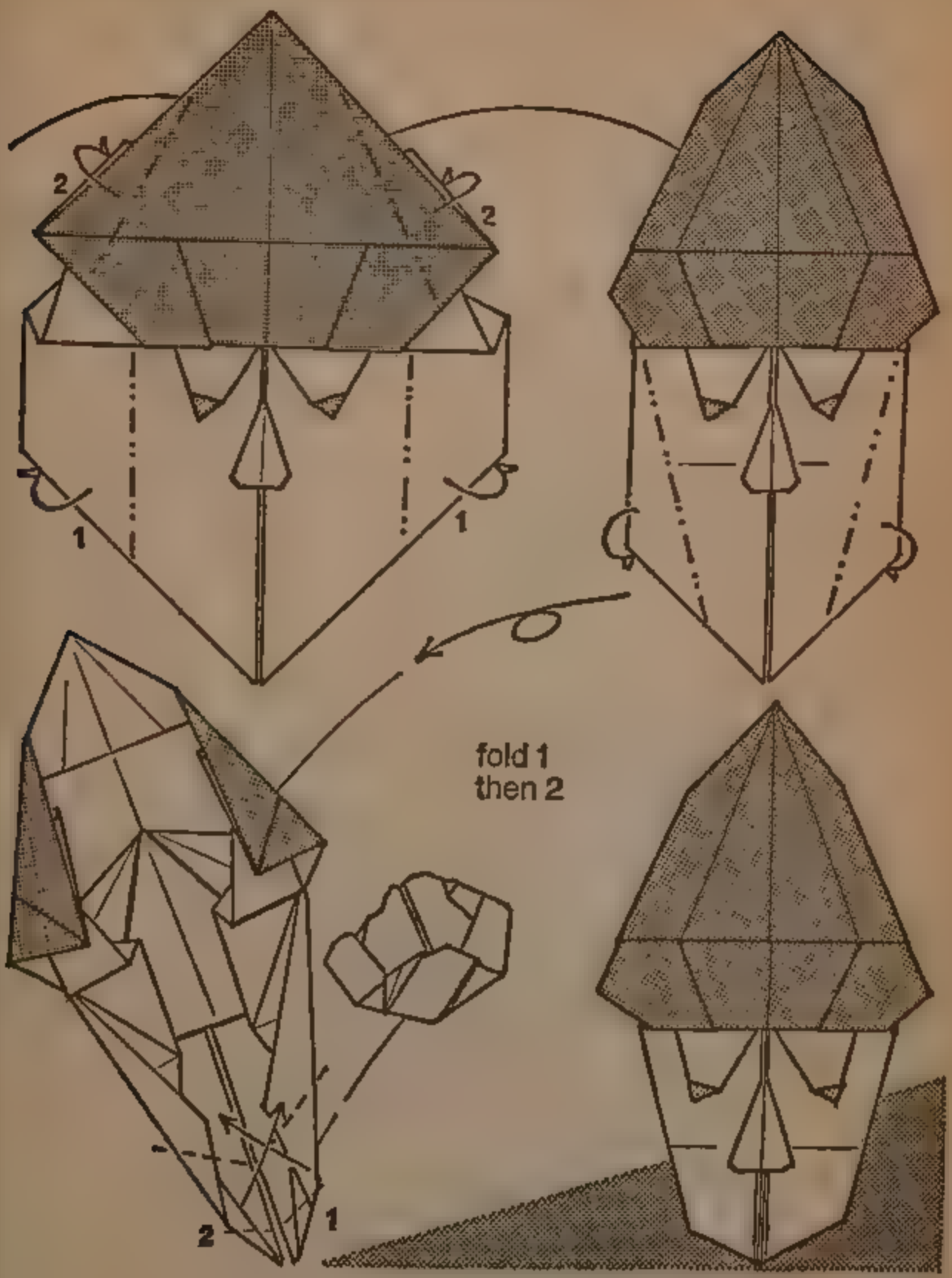


Petal fold and 2 Rabbits ears

Fuzz continued

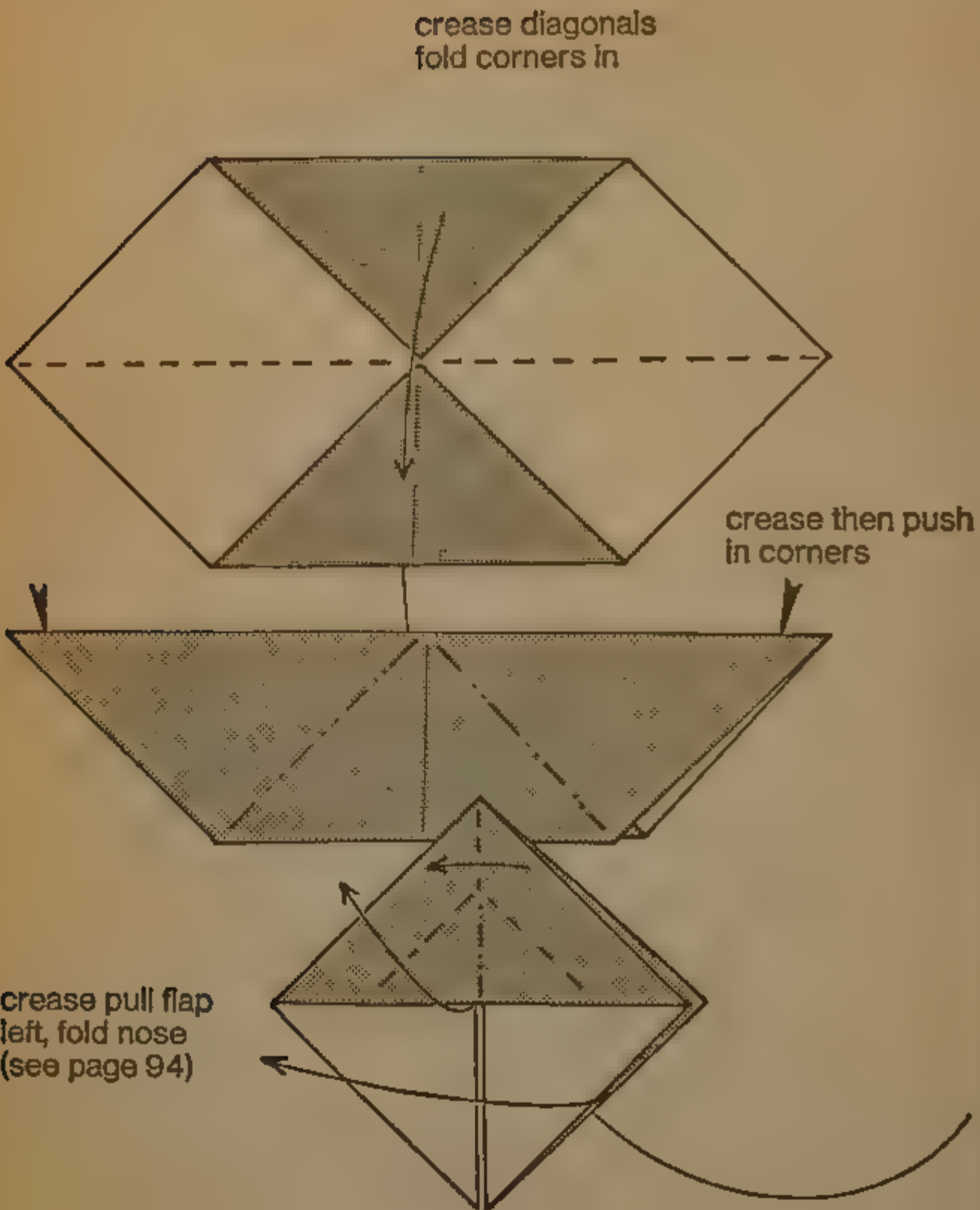


Our Policemen are Wonderful

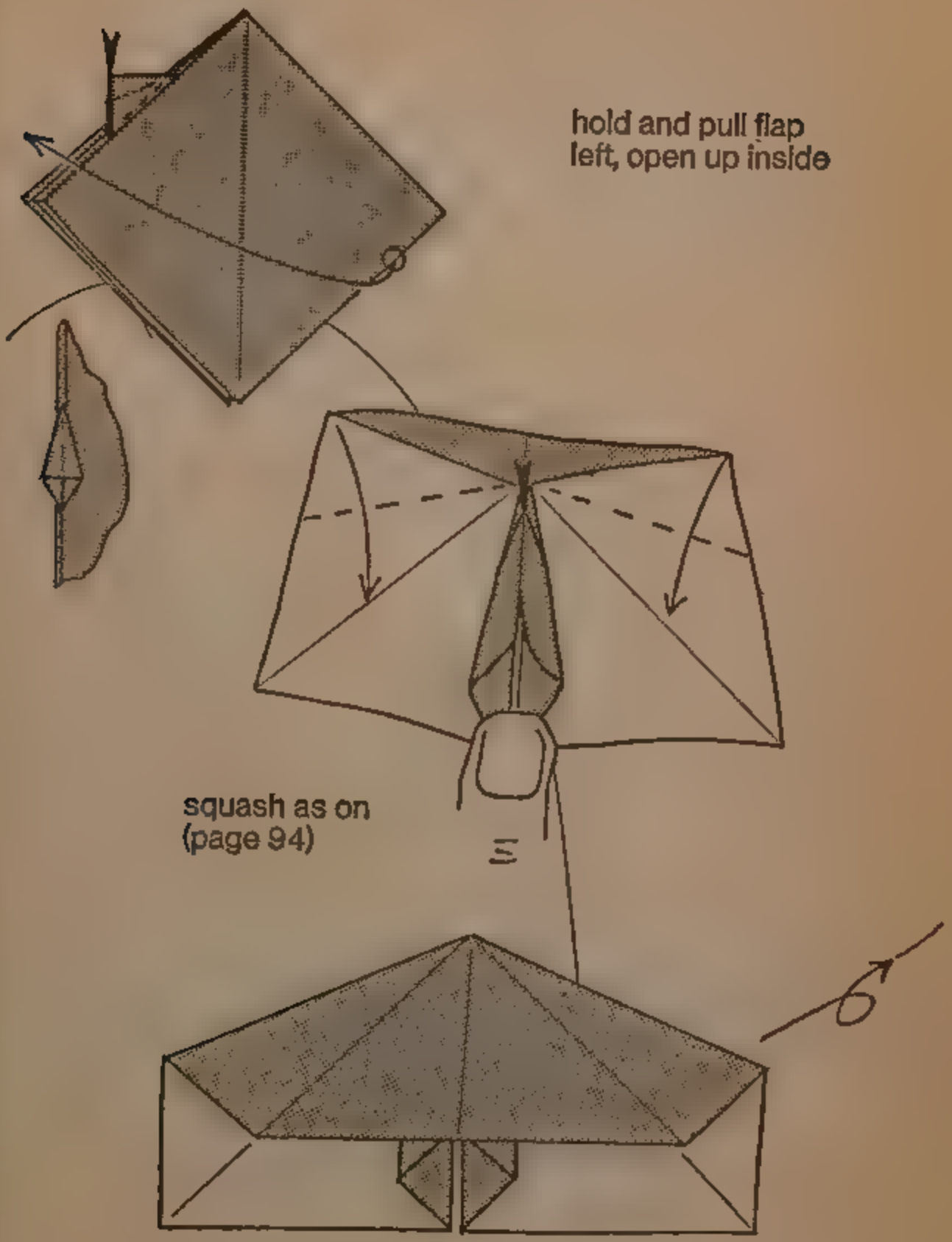


Dougal

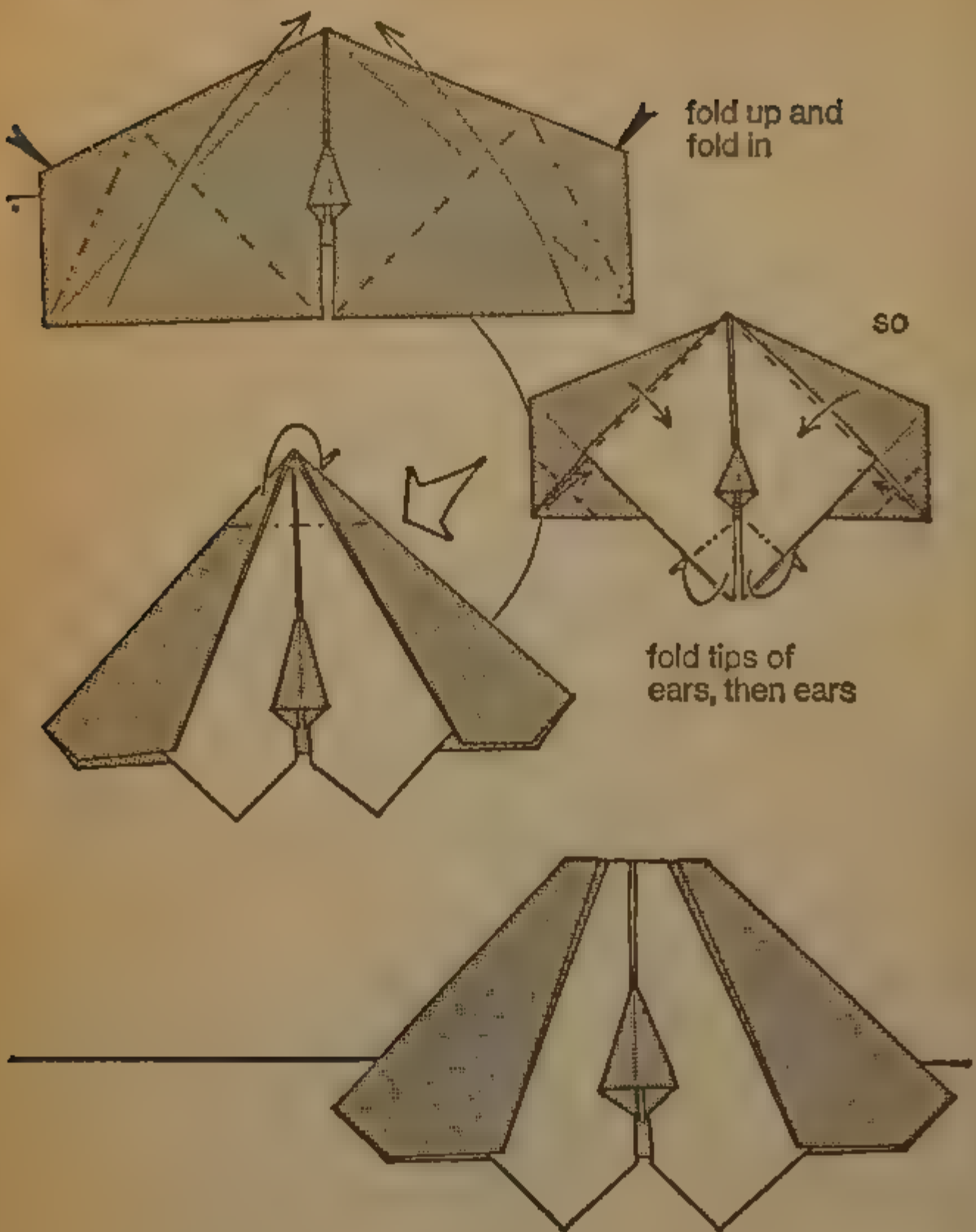
Stephen Carter England



The B.B.C. TV Cartoon Dog

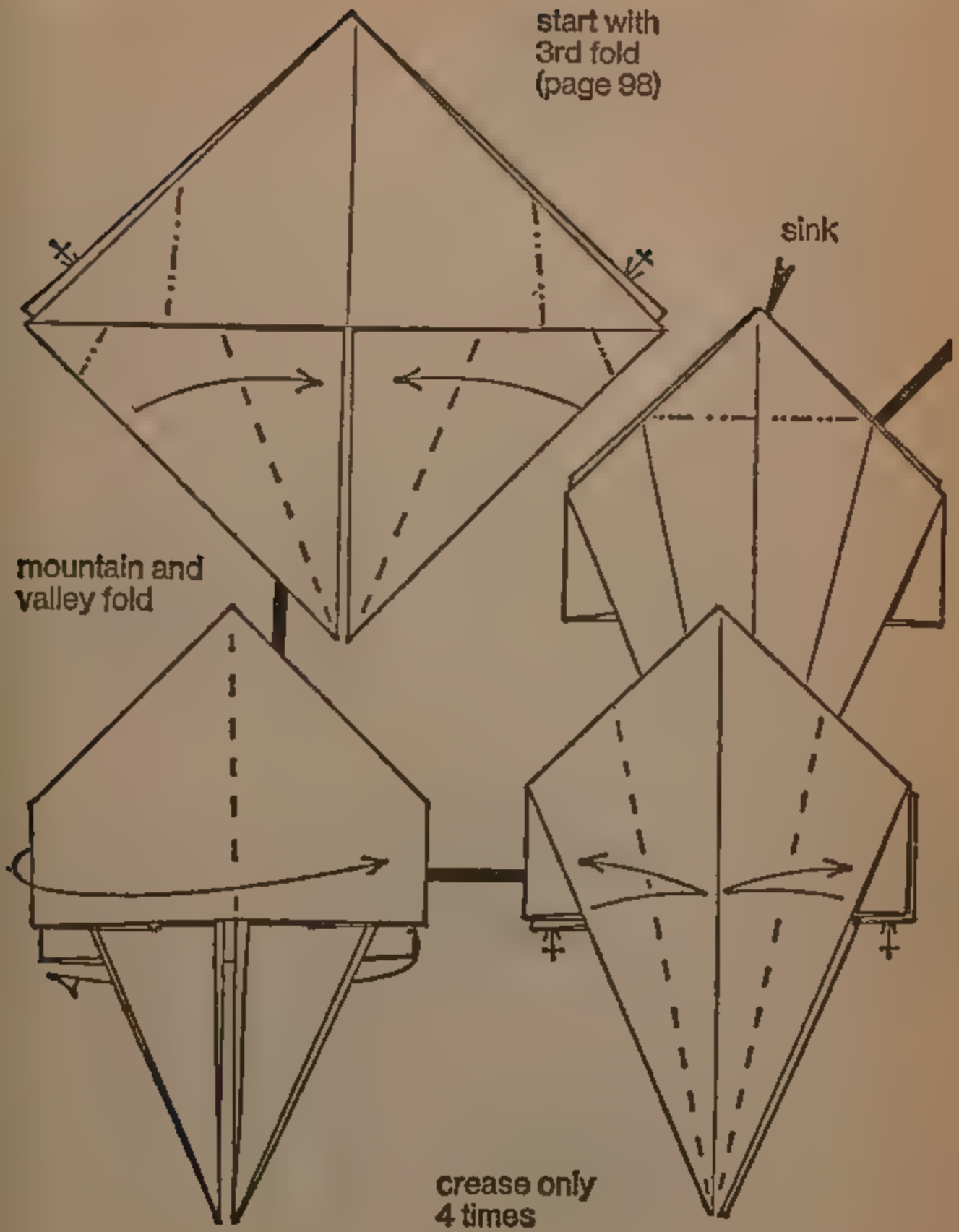


Dougal Delightful

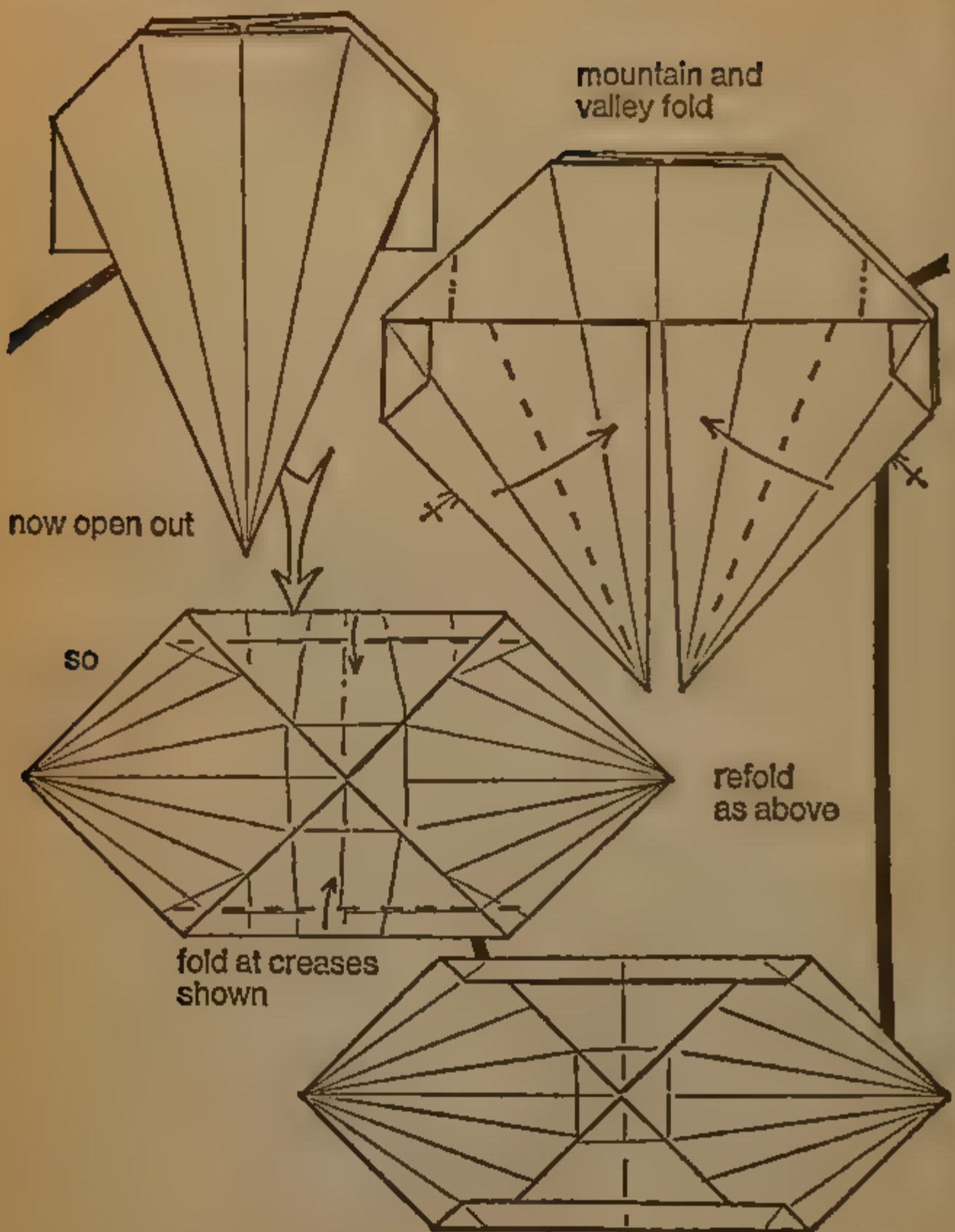


Ballerina

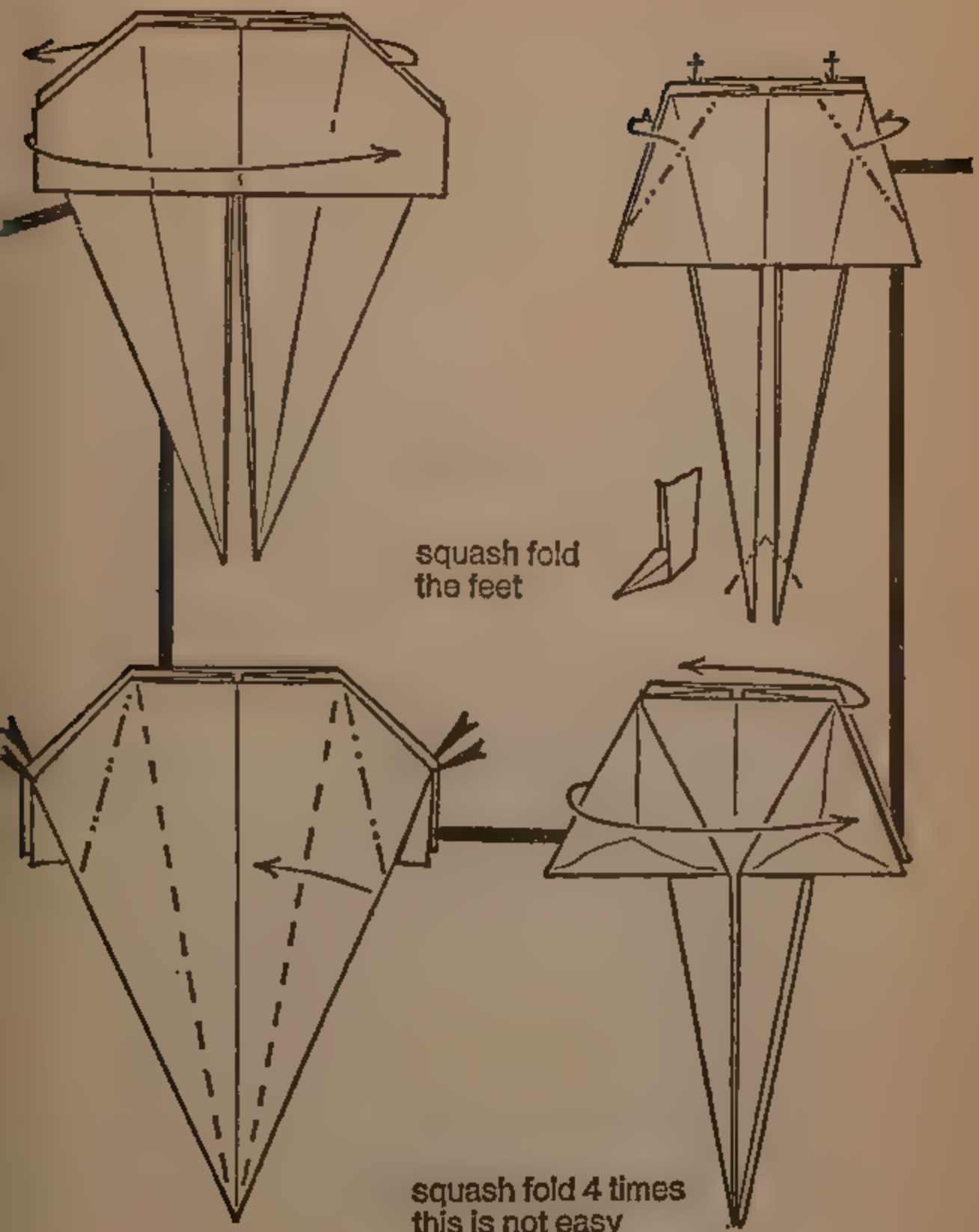
Alice Gray America



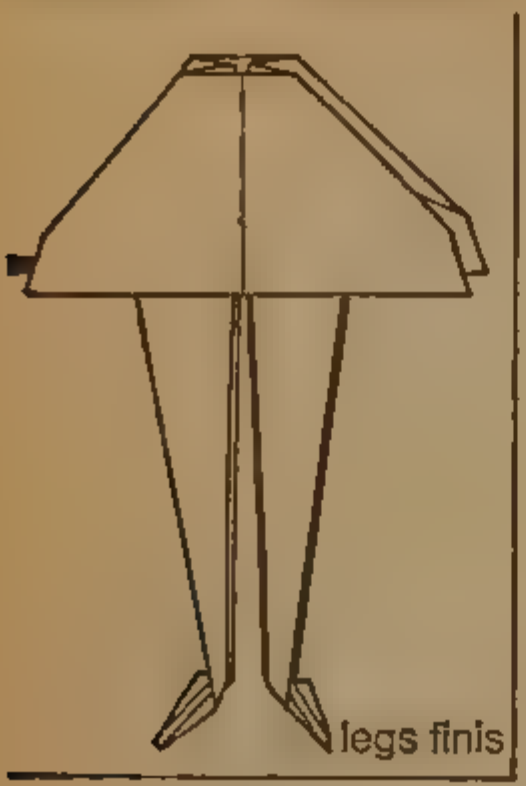
Ballerina Legs



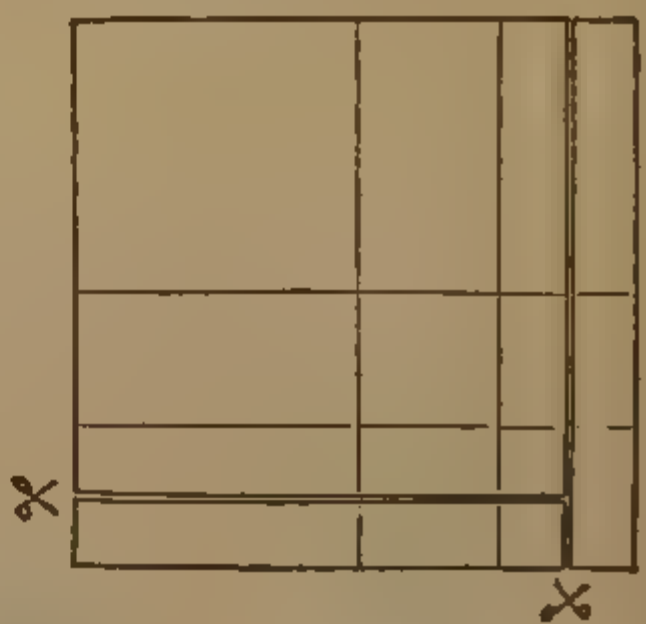
Ballerina Legs



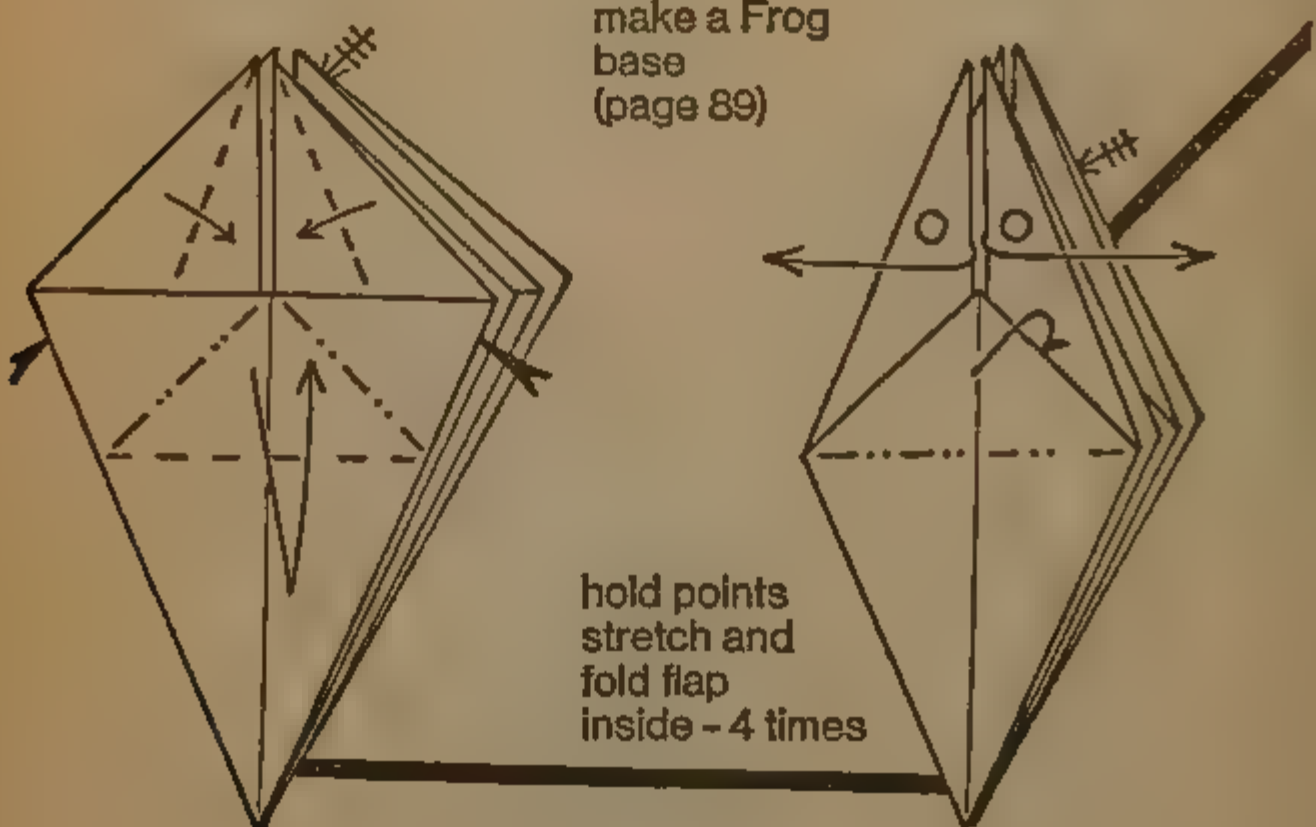
Ballerina continued



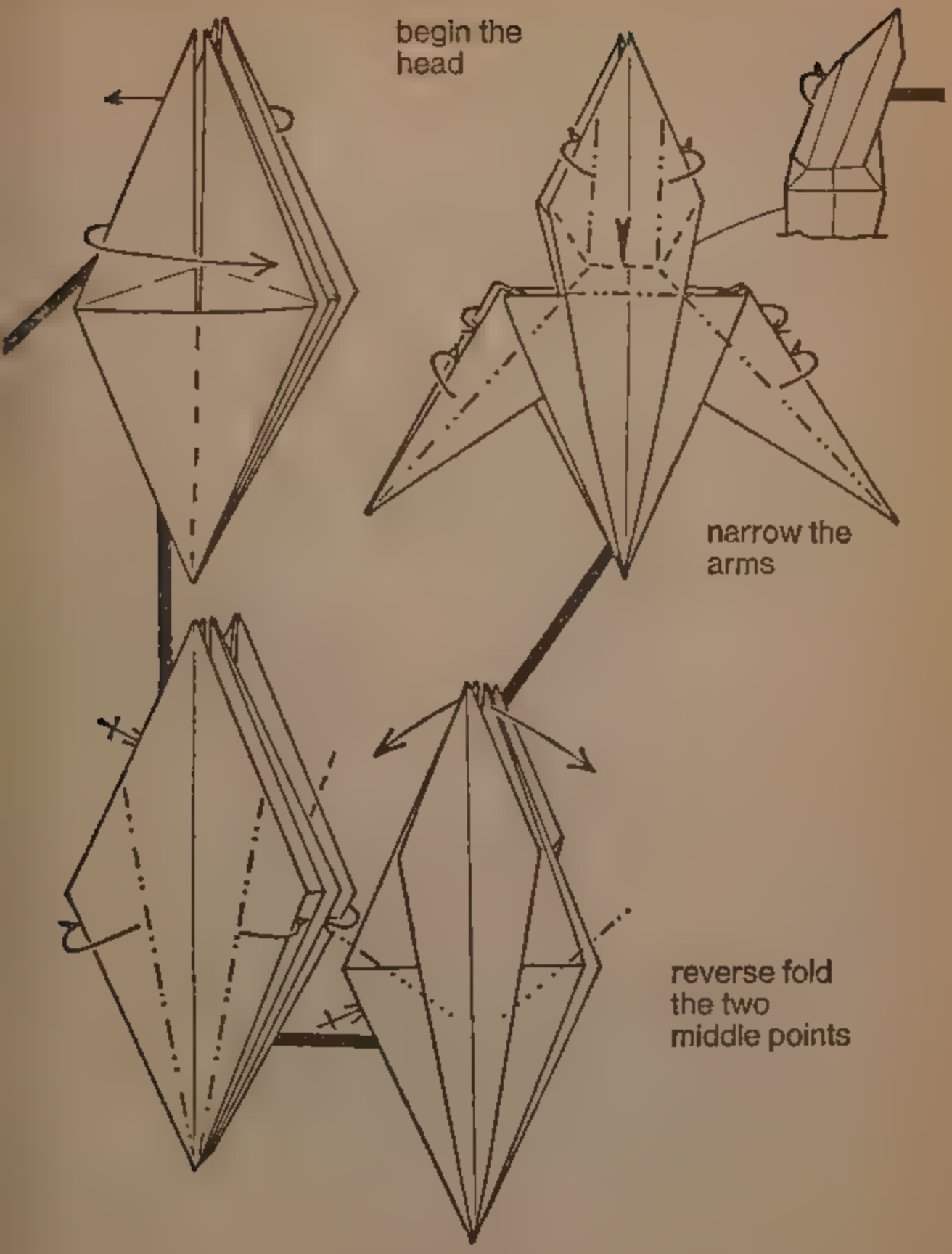
use a second square
with one eighth cut
off as shown



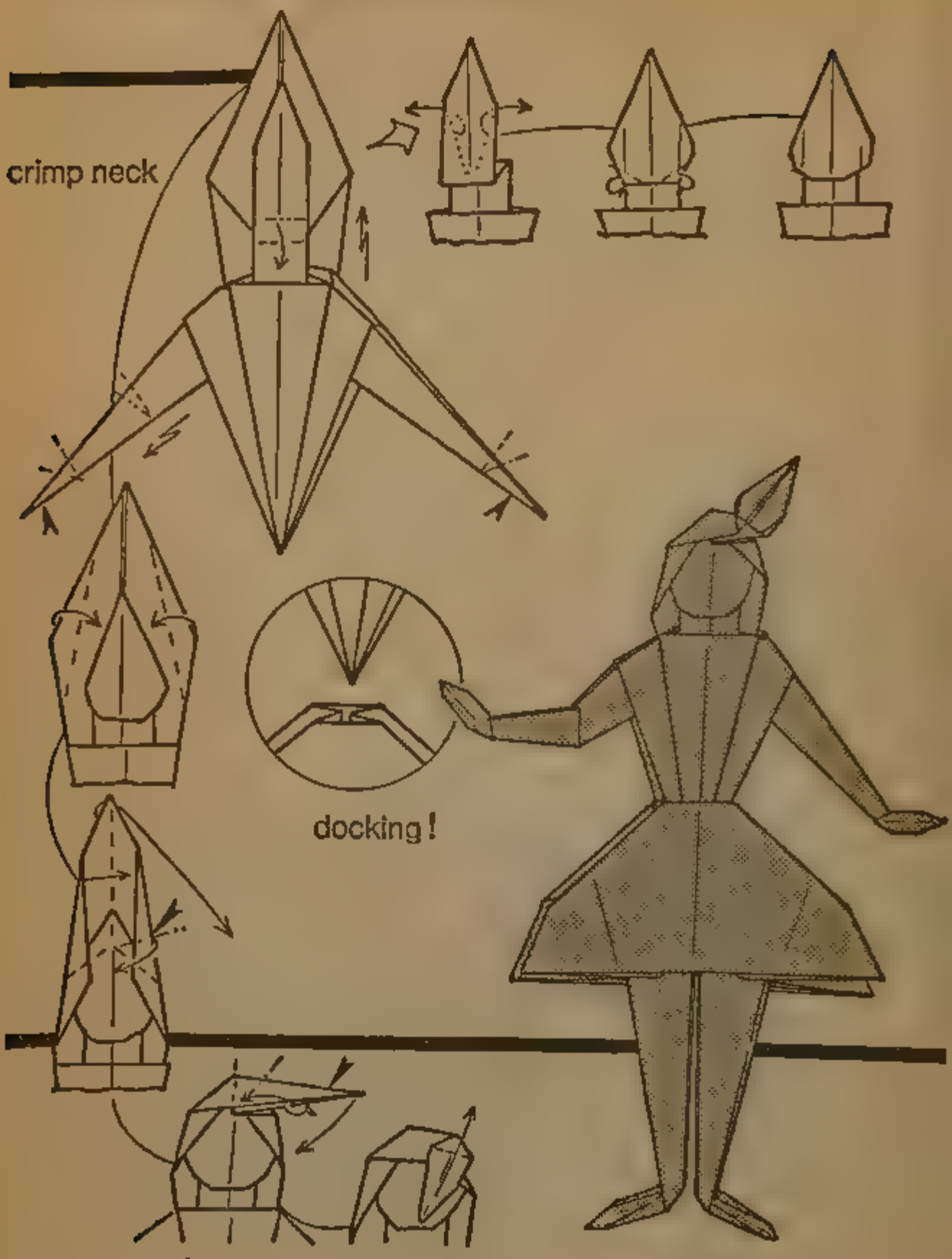
make a Frog
base
(page 89)



Ballerina continued



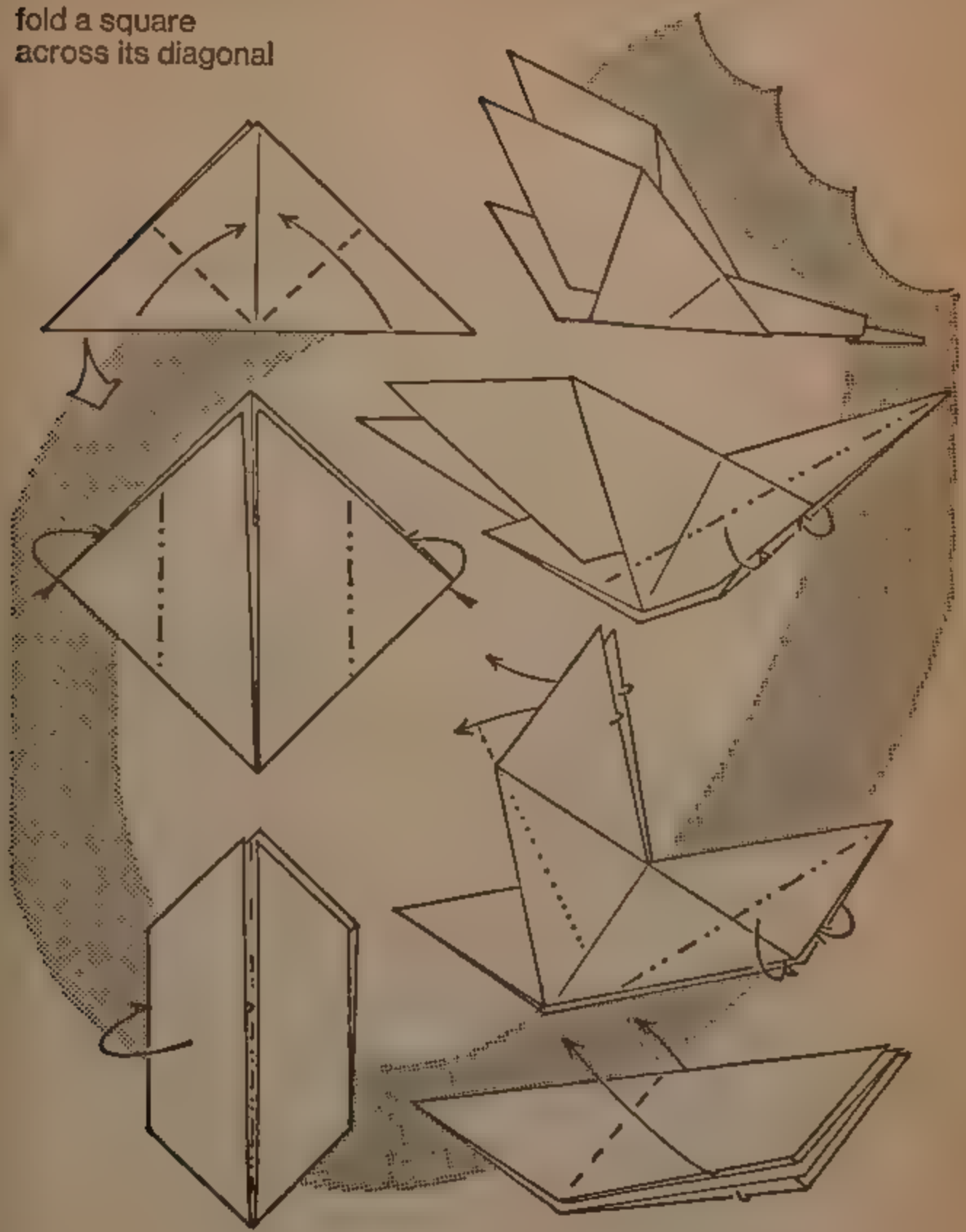
Finally assemble the Ballerina



Goose in Flight

Samuel Randlett America

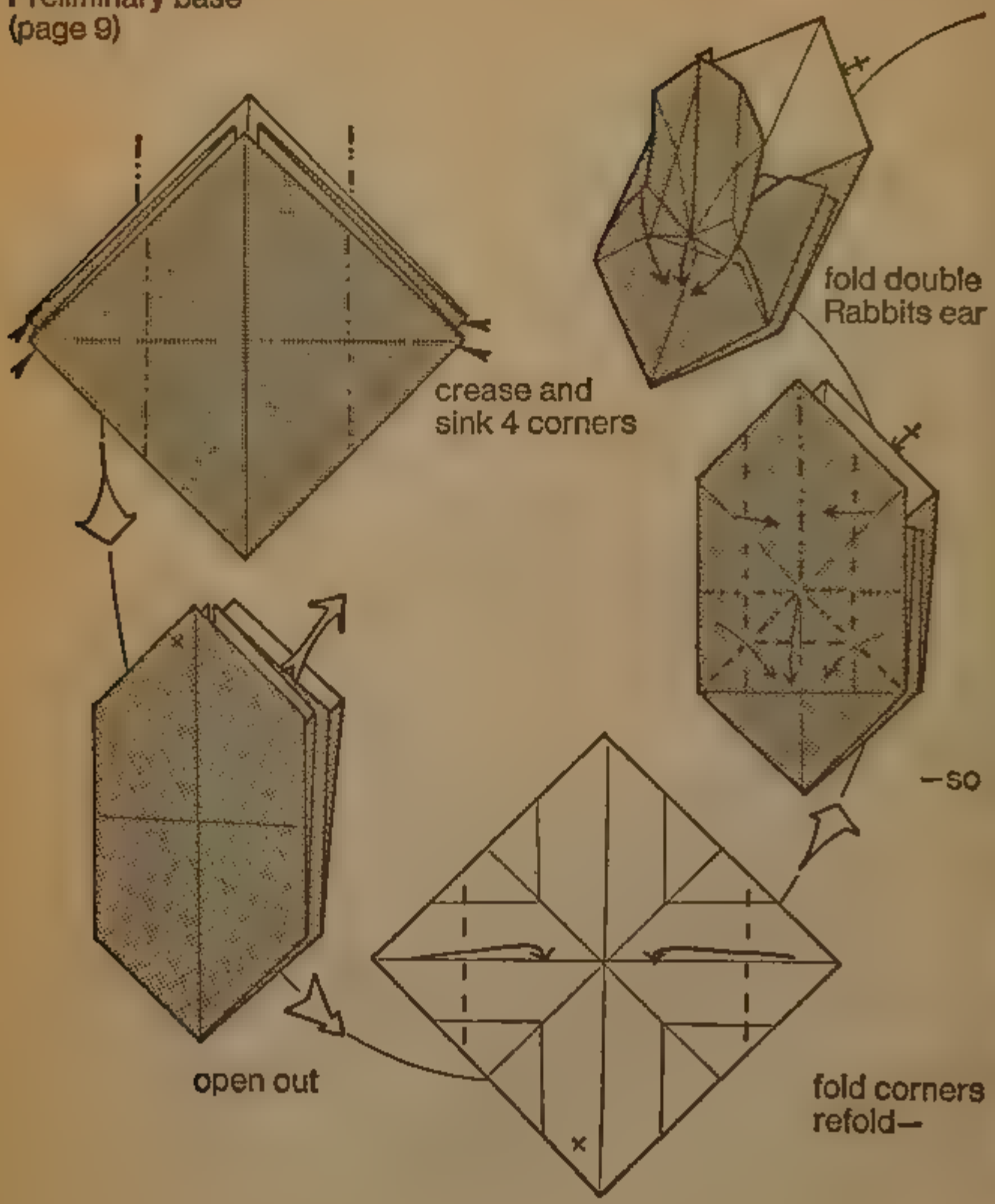
fold a square
across its diagonal



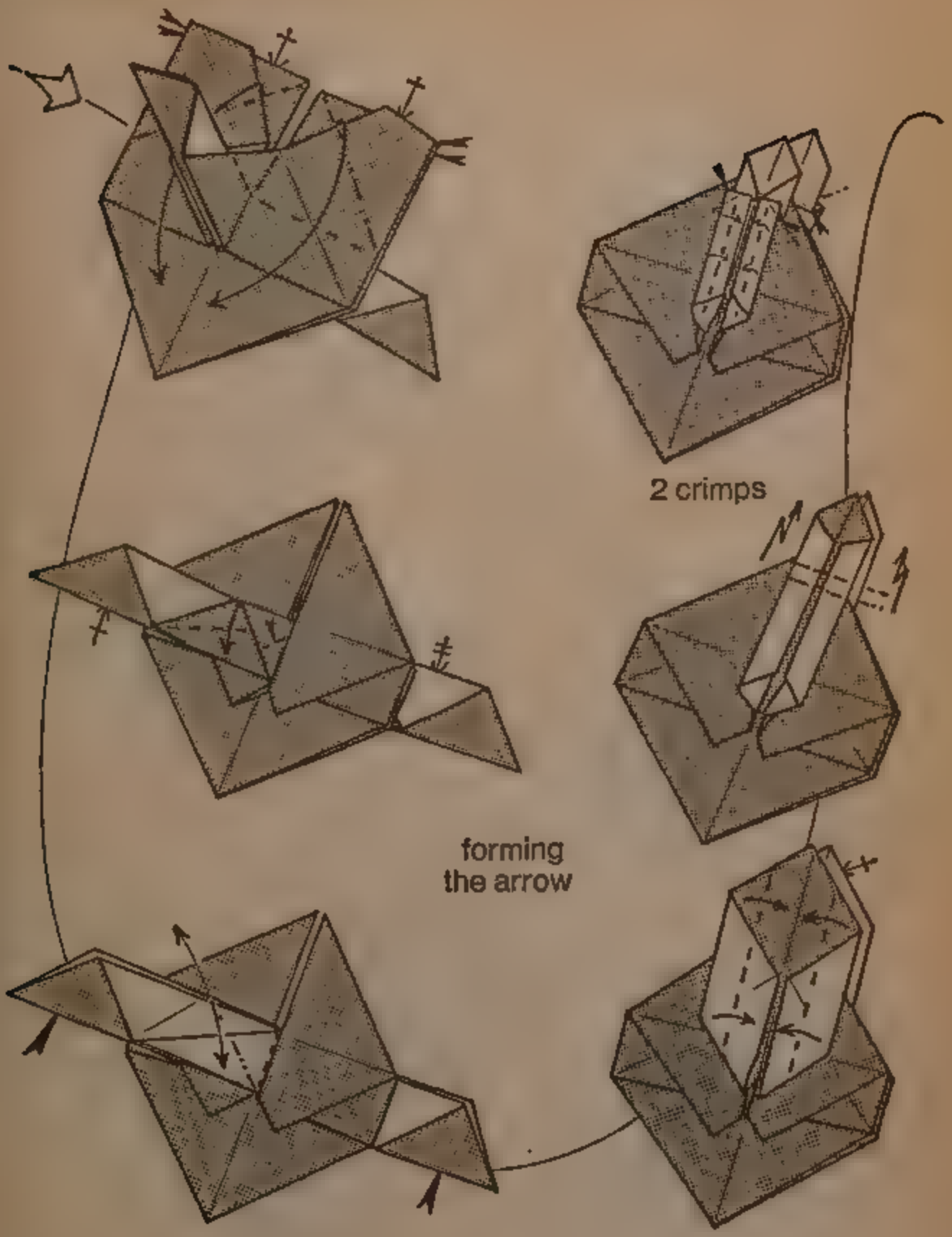
Valentine

Pat Crawford America

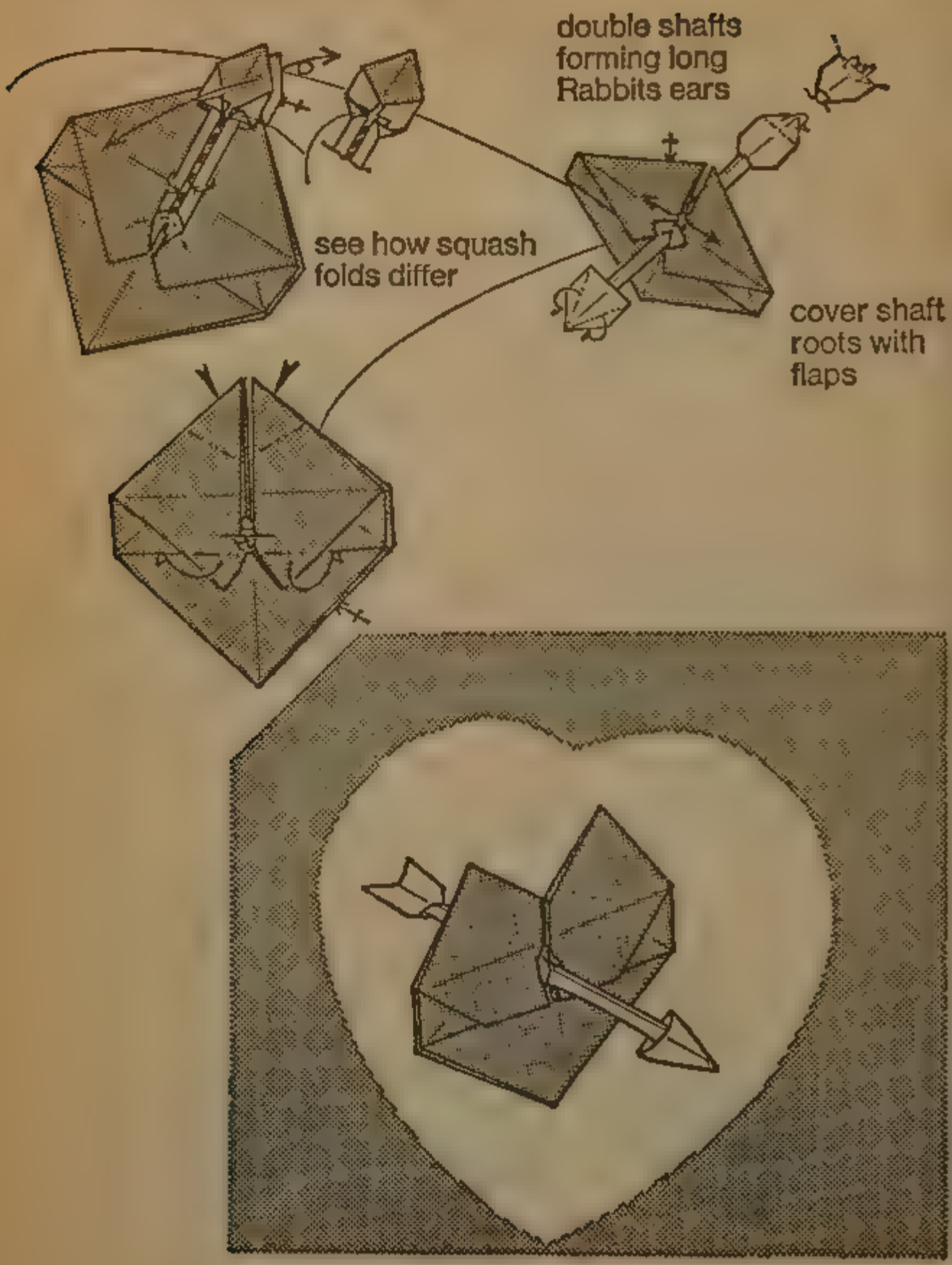
use a square of foil,
begin with the
Preliminary base
(page 9)



Valentine continued

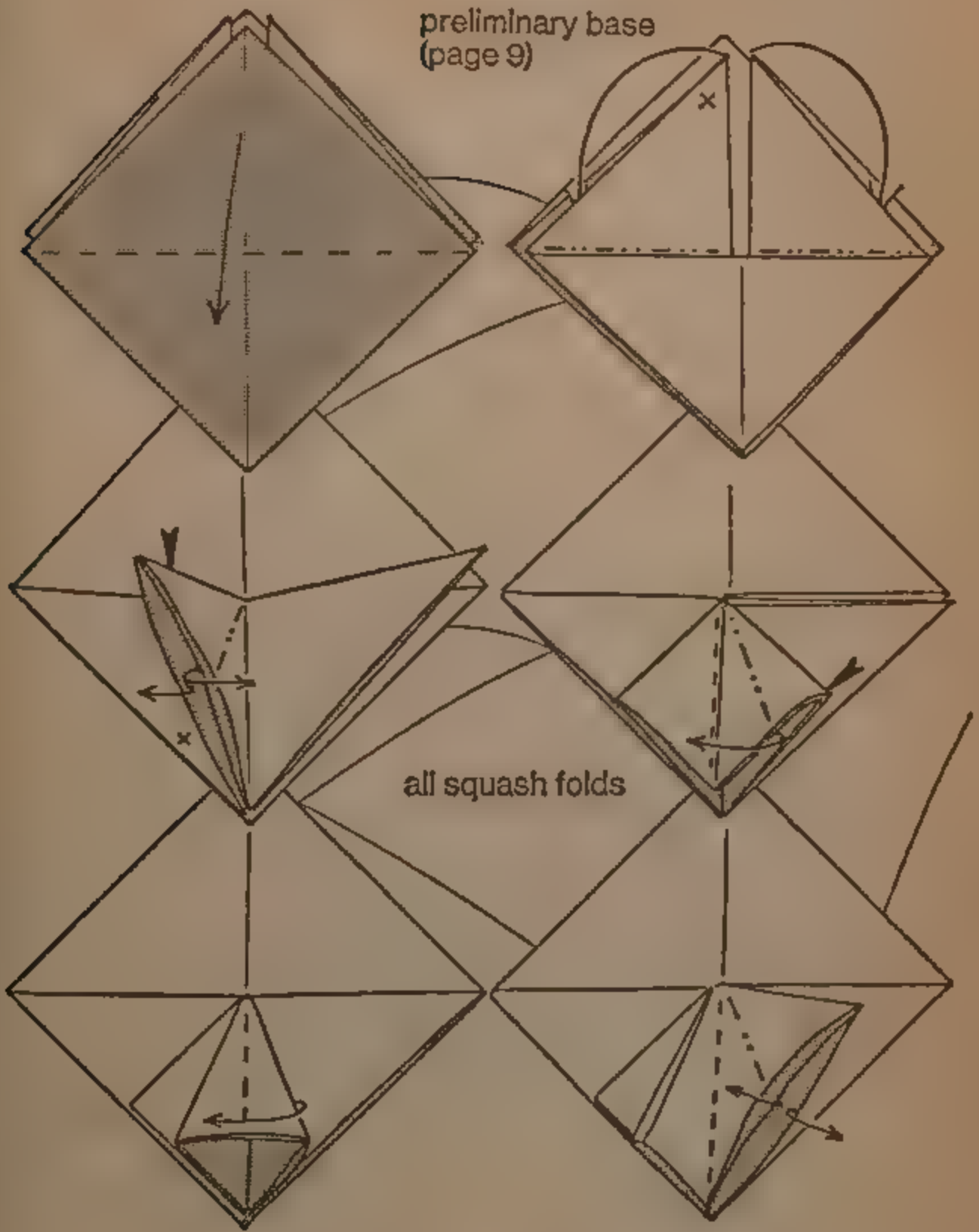


Valentine continued So clever

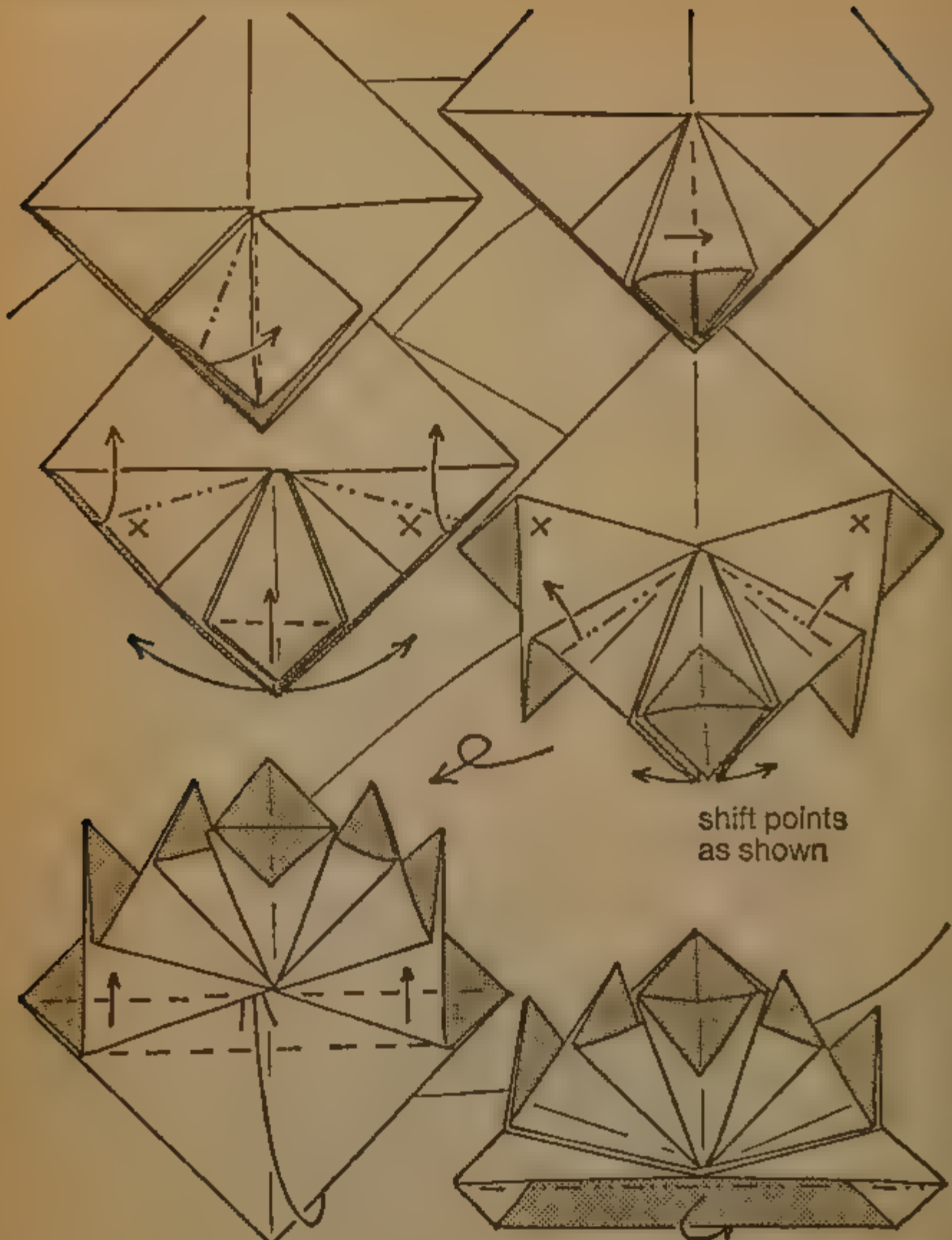


Star Hat

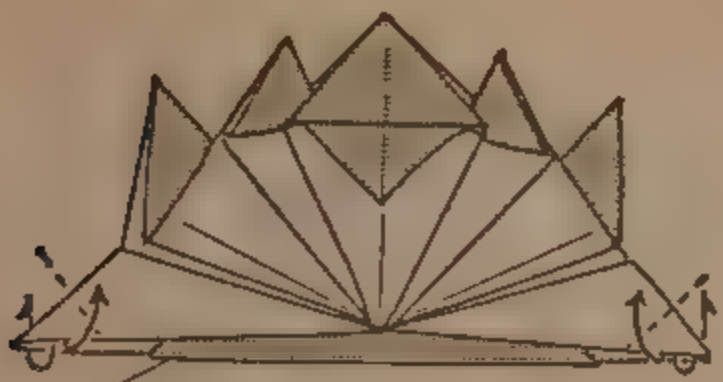
Clive Monhley Age 13 England



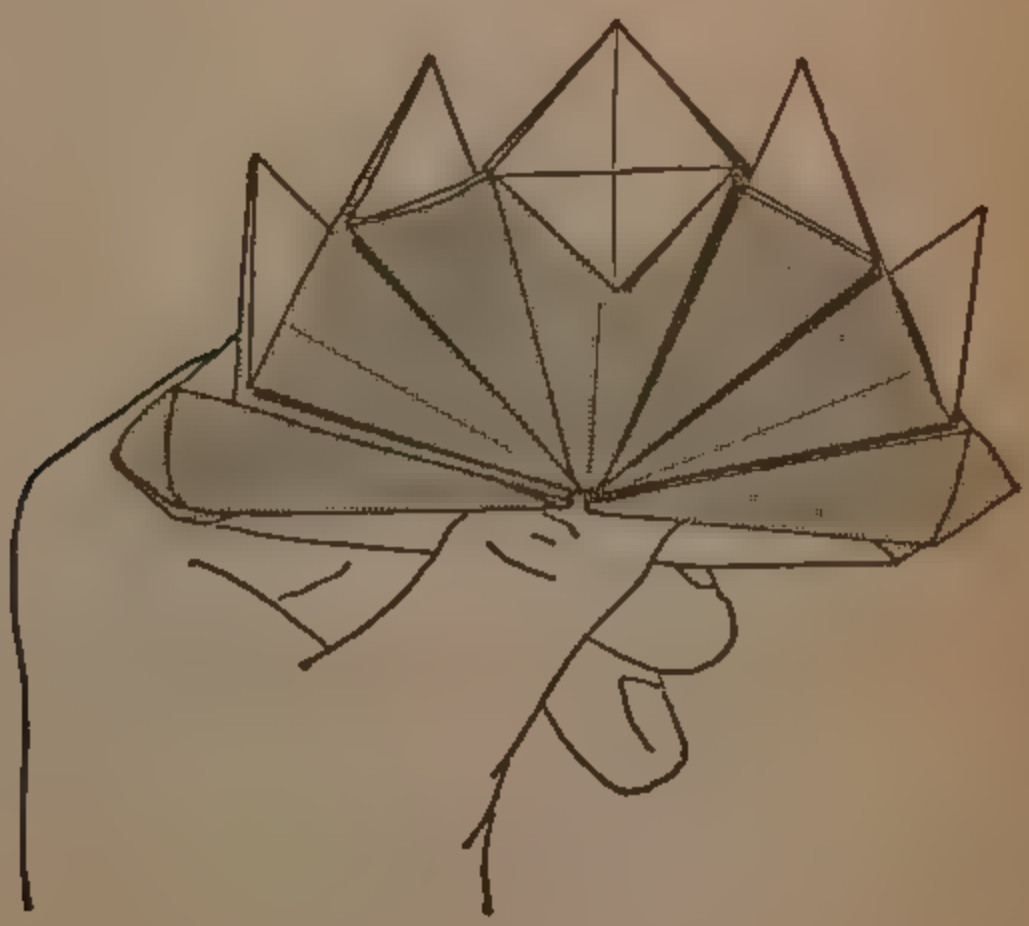
Star Hat continued



Star Hat continued

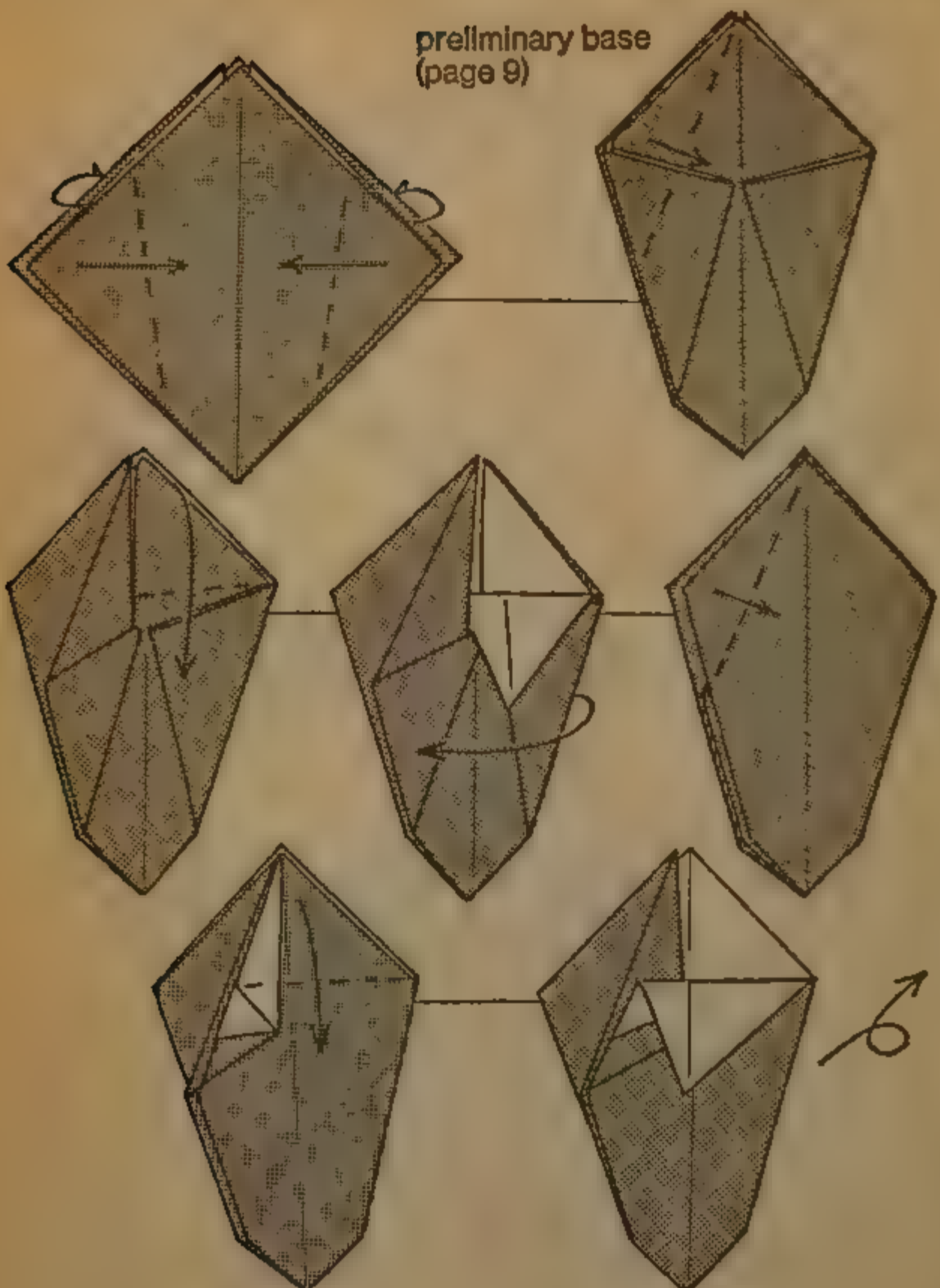


start with colour
reversed for result
below

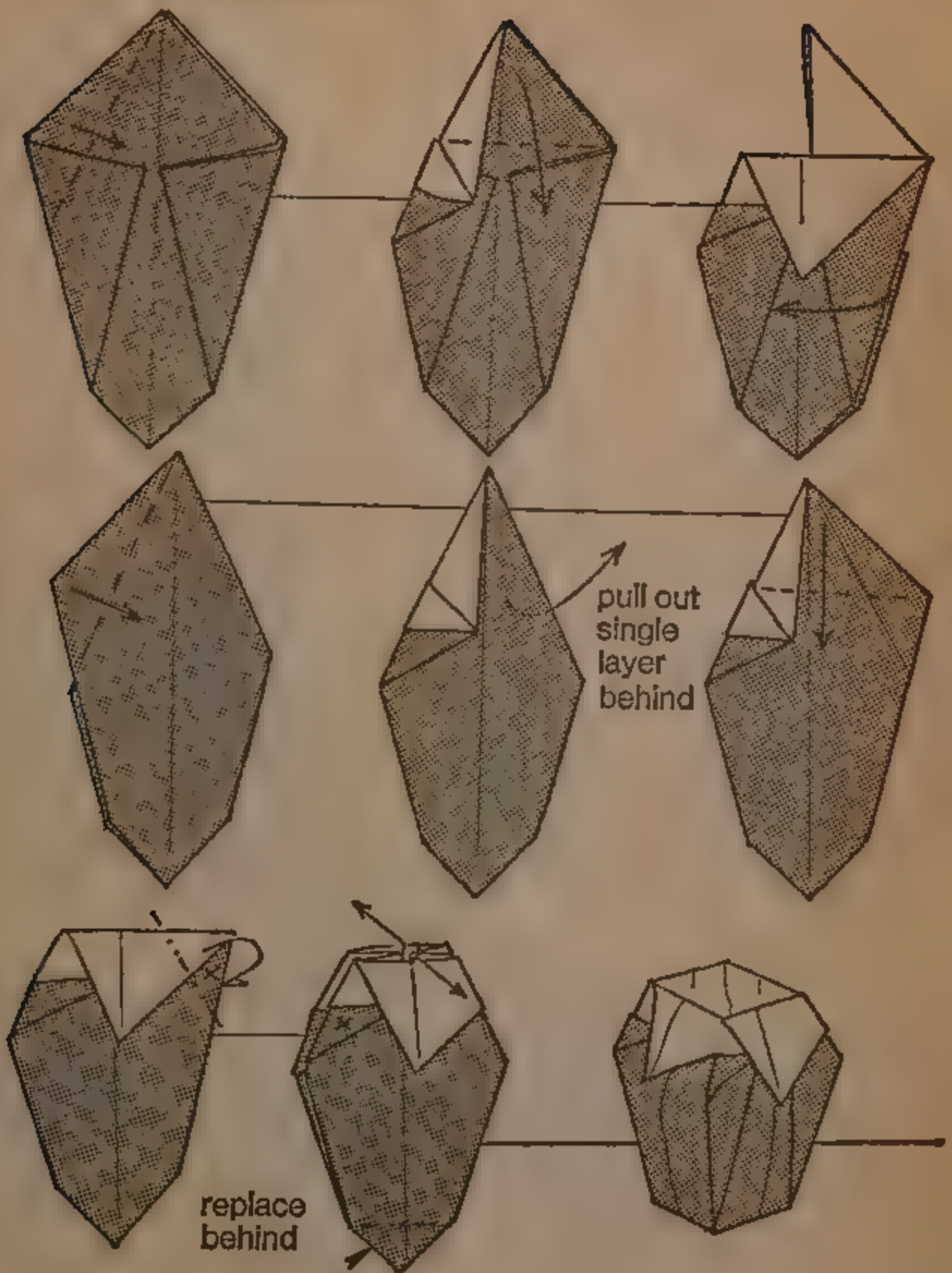


Pot

Toshie Tahahama Japan



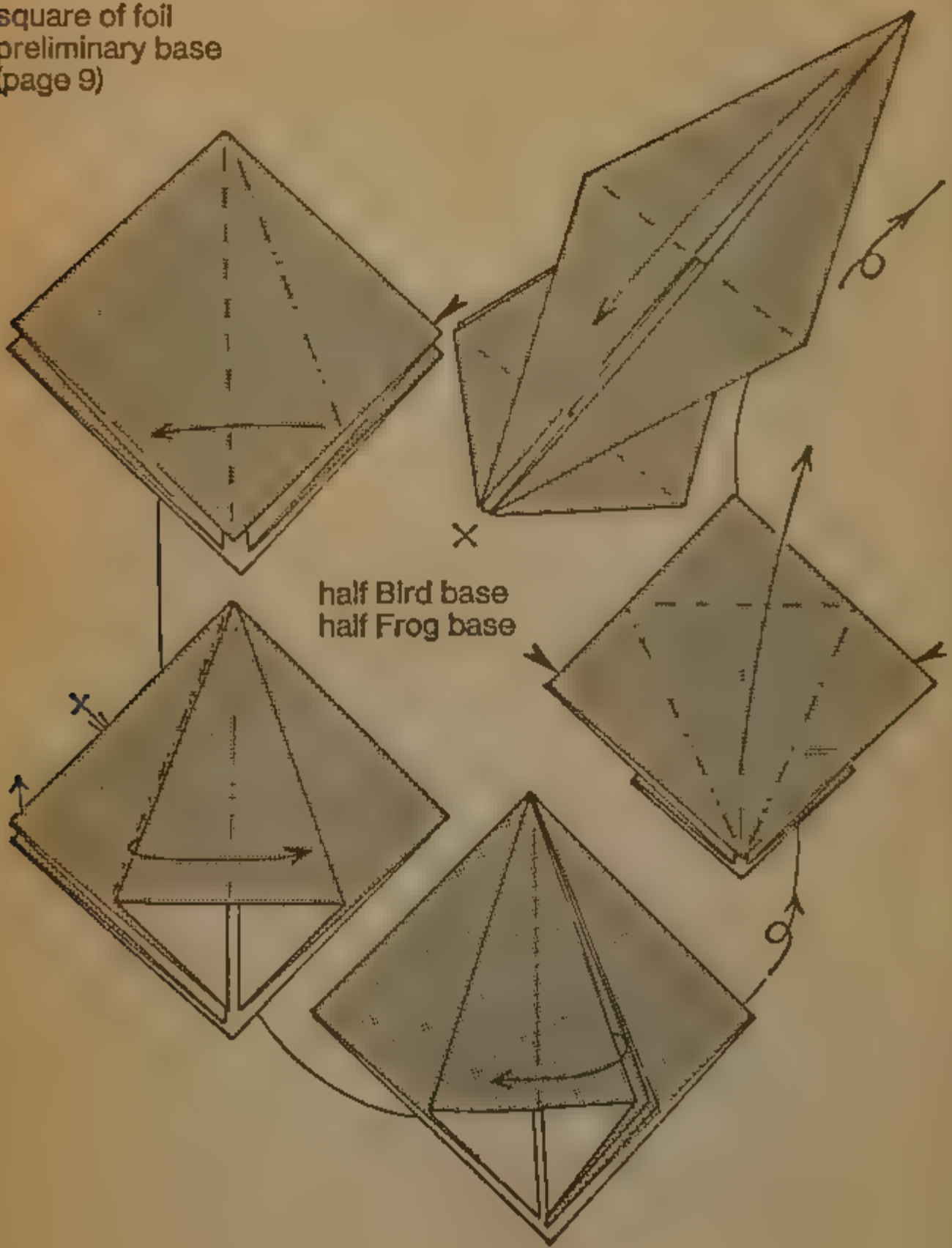
This is a fine Model



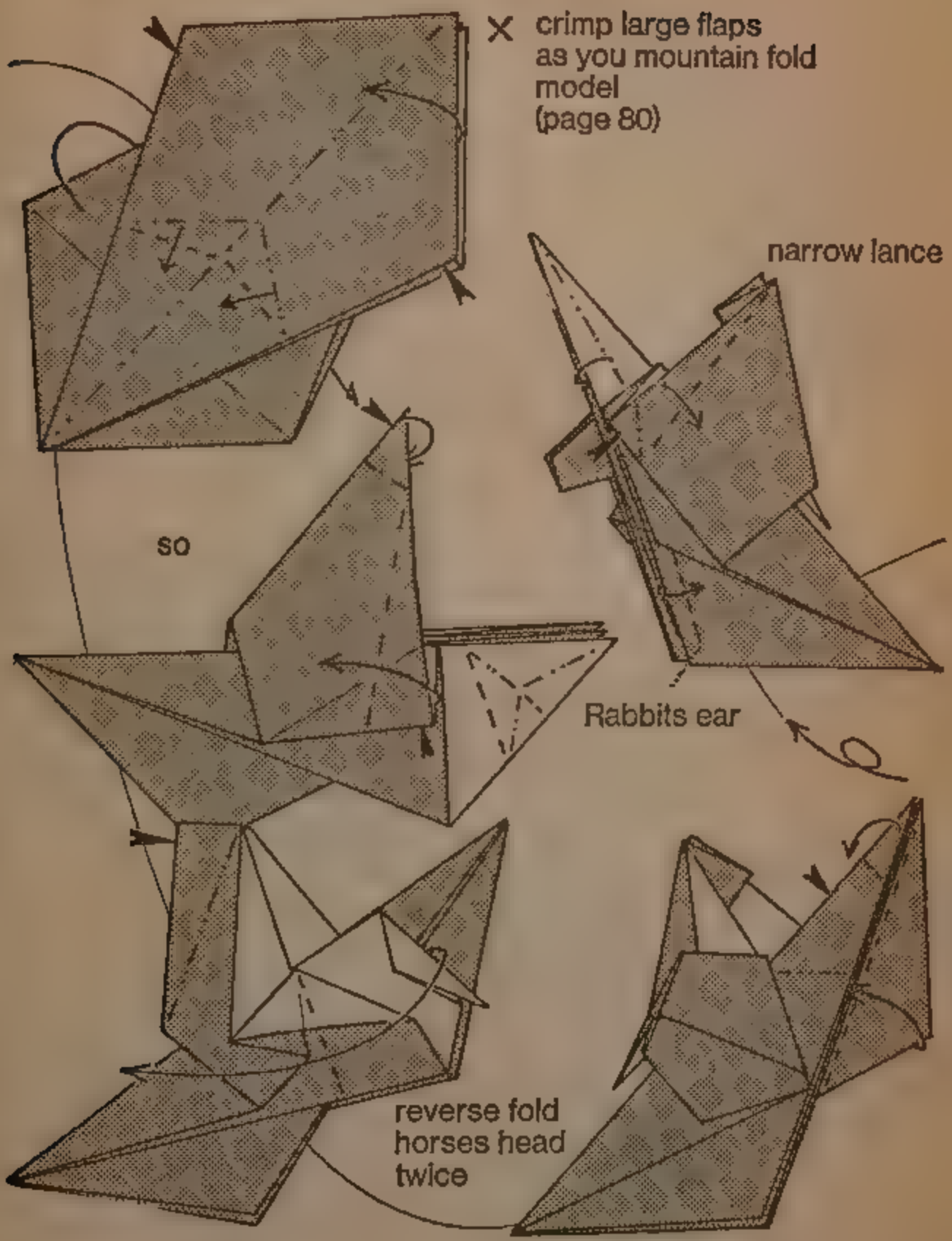
Knight on a Horse

Philip Noble Scotland

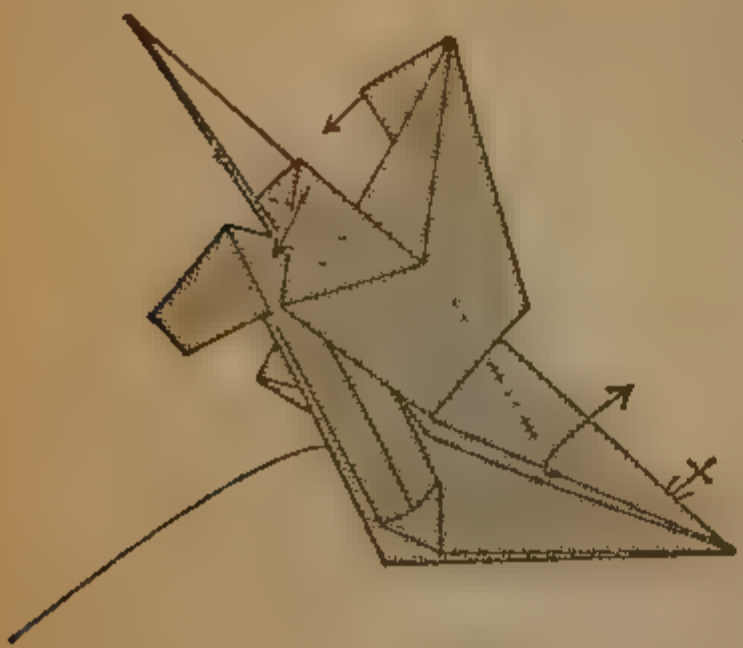
square of foil
preliminary base
(page 9)



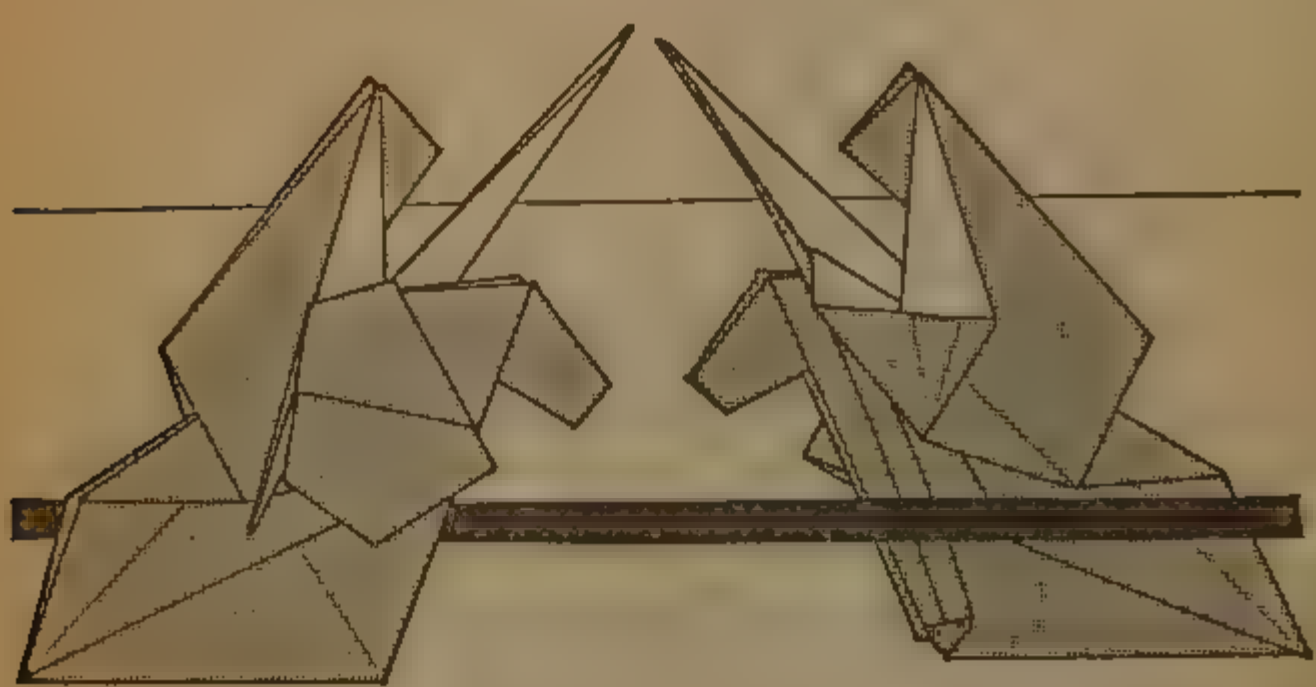
Knight on a Horse continued



Knight on a Horse continued

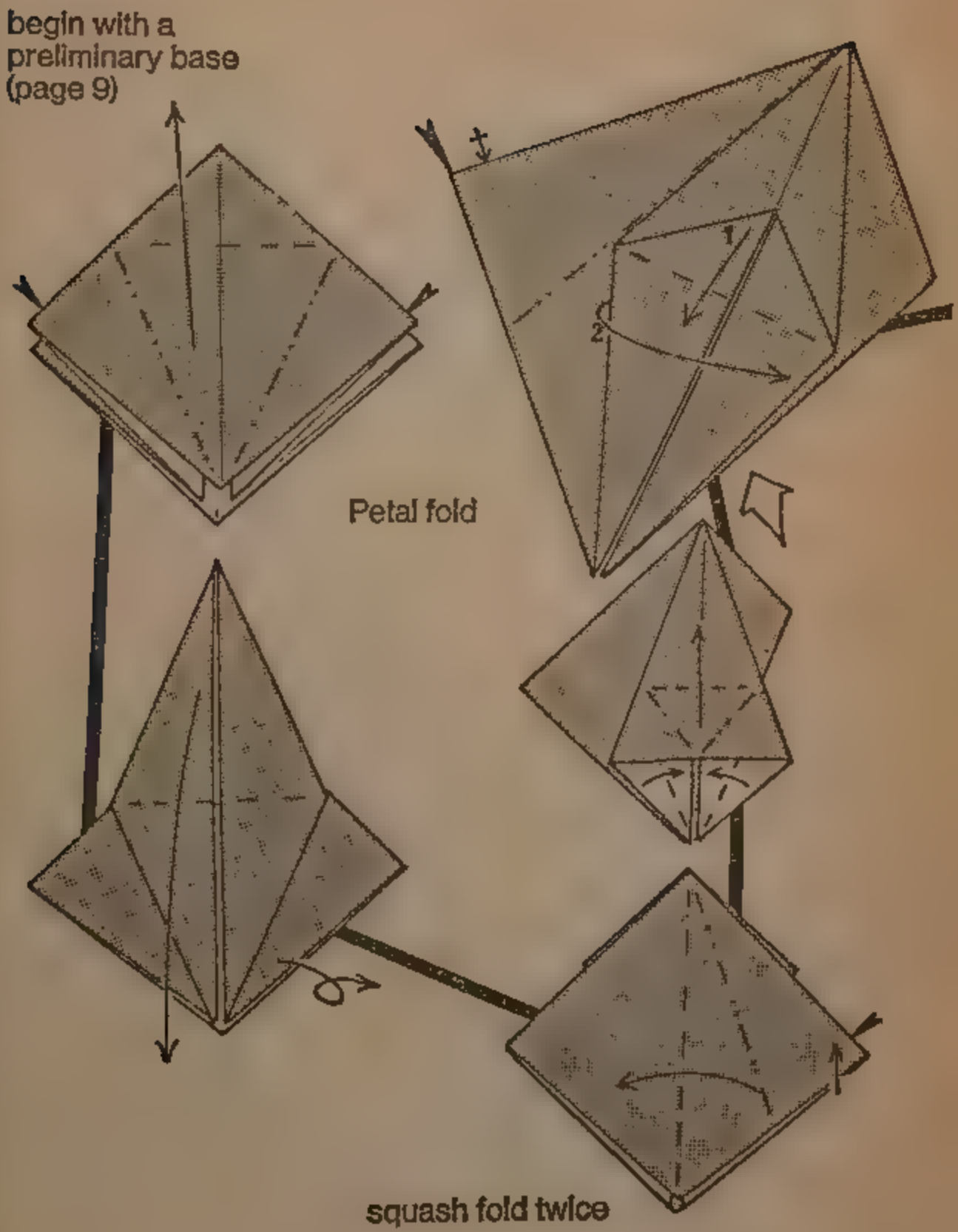


shift and mountain fold flaps both sides, head moves forward

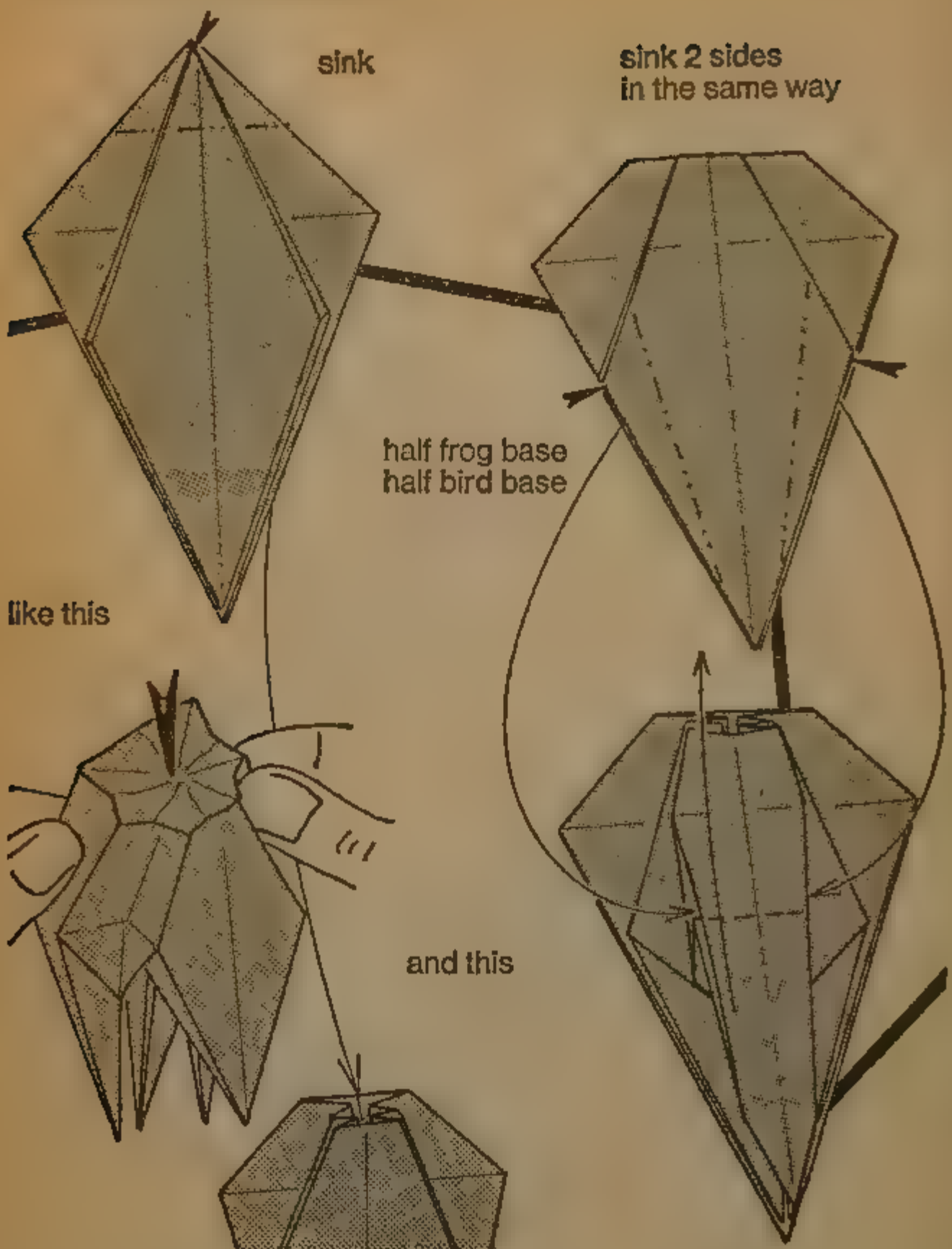


Elephant

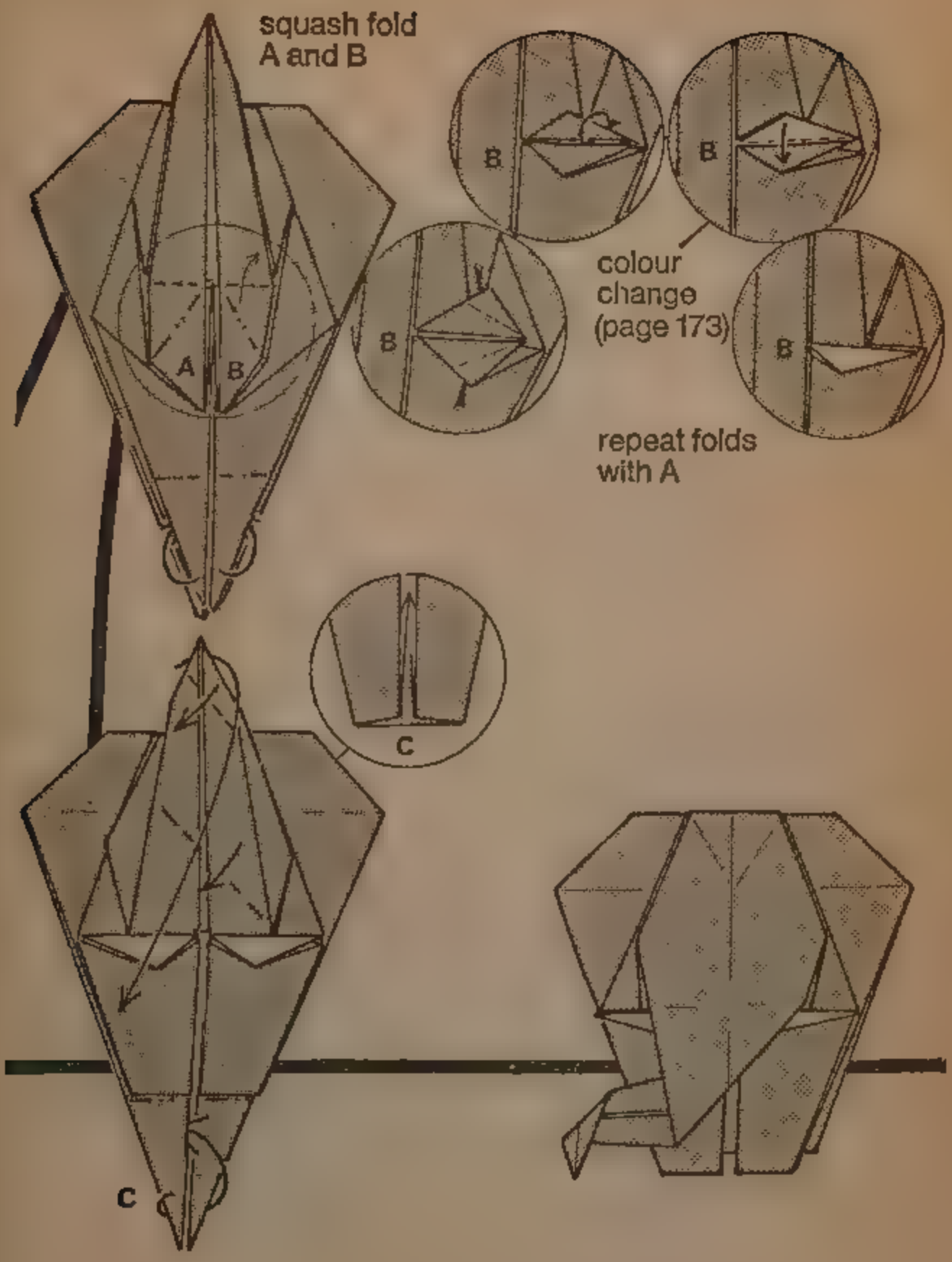
Philip Noble Scotland



Elephant continued



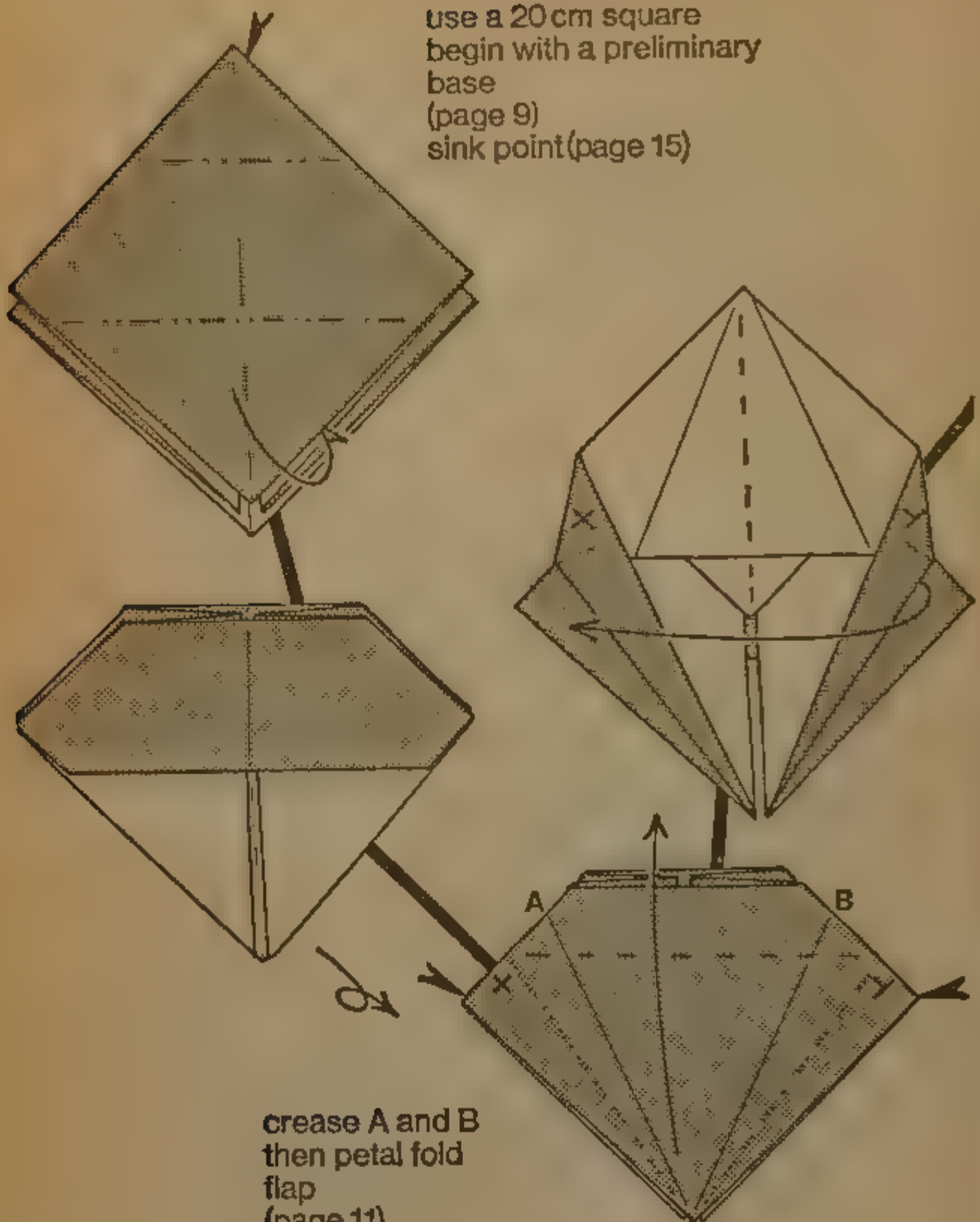
Elephant Great!



Girl in a Mini

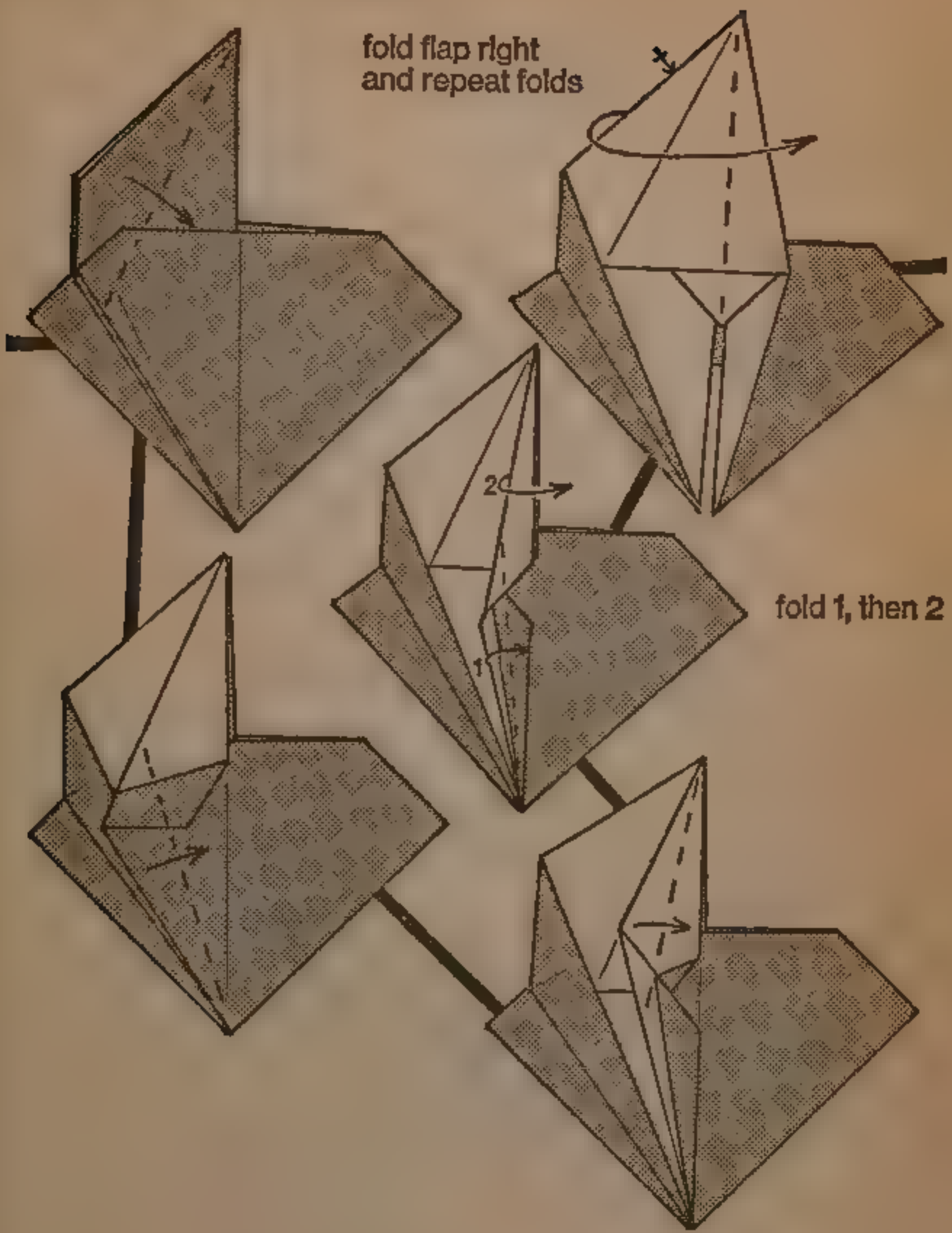
Anthony Leaver England

use a 20 cm square
begin with a preliminary base
(page 9)
sink point (page 15)

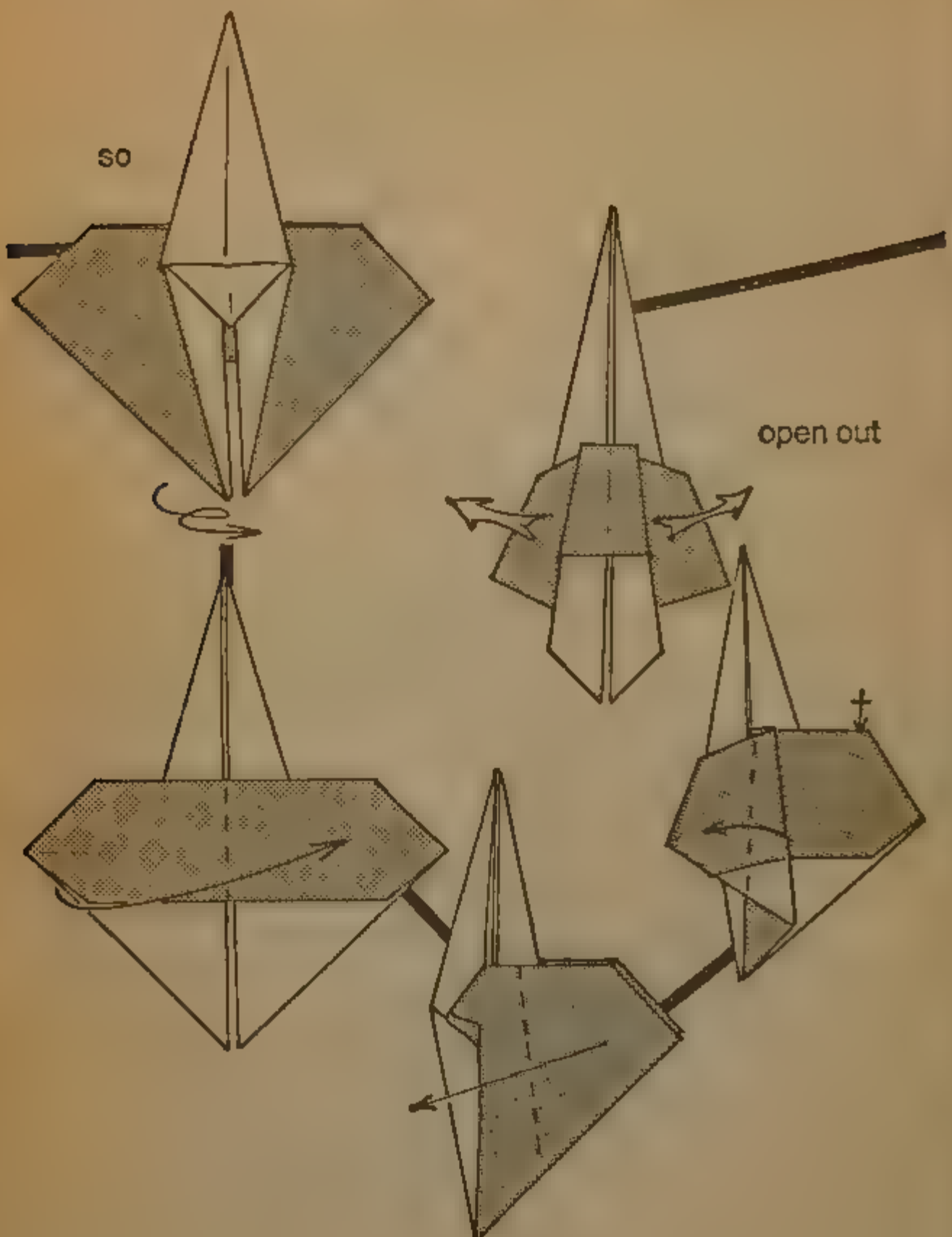


crease A and B
then petal fold
flap
(page 11)

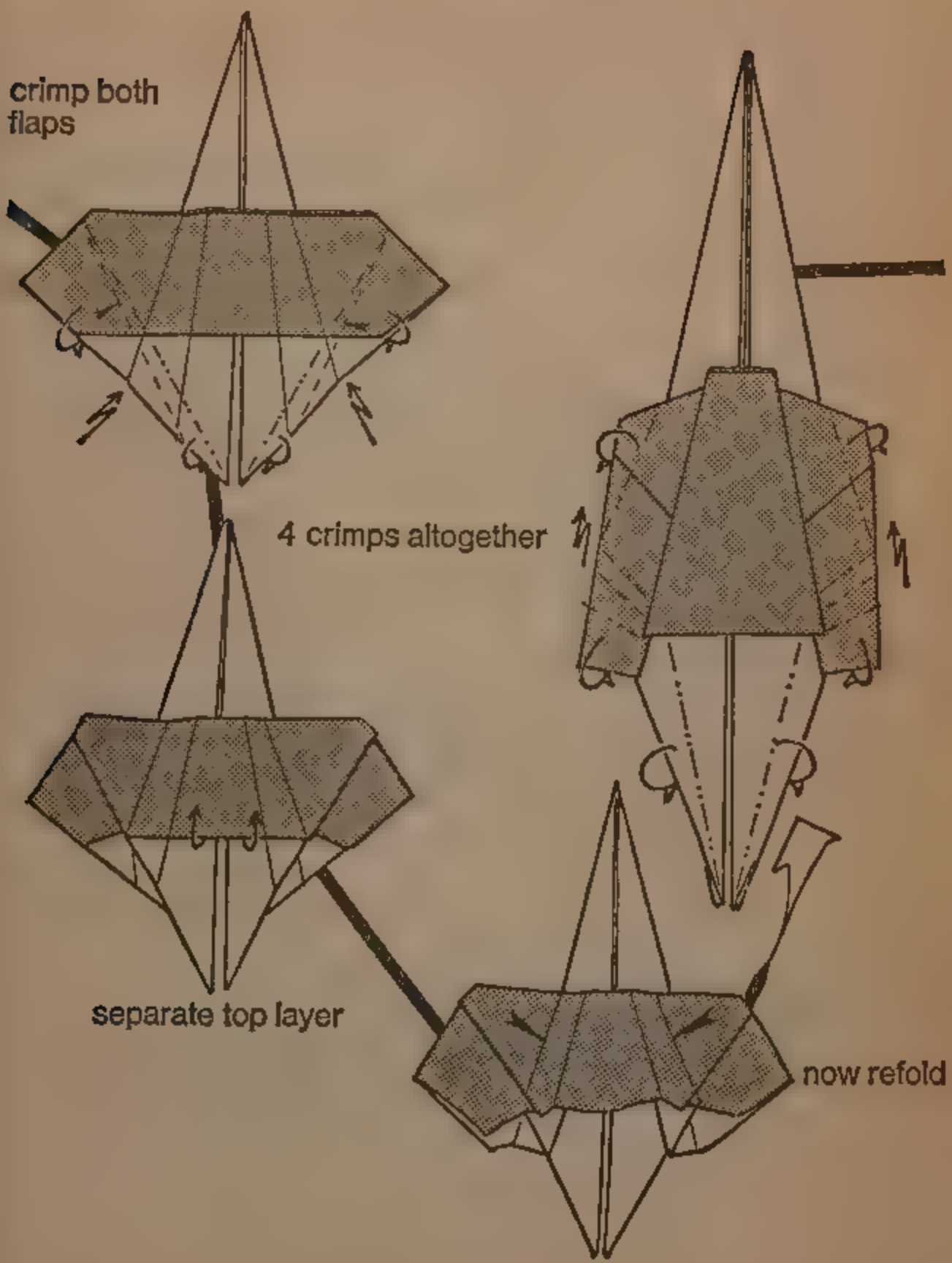
Girl in a Mini continued



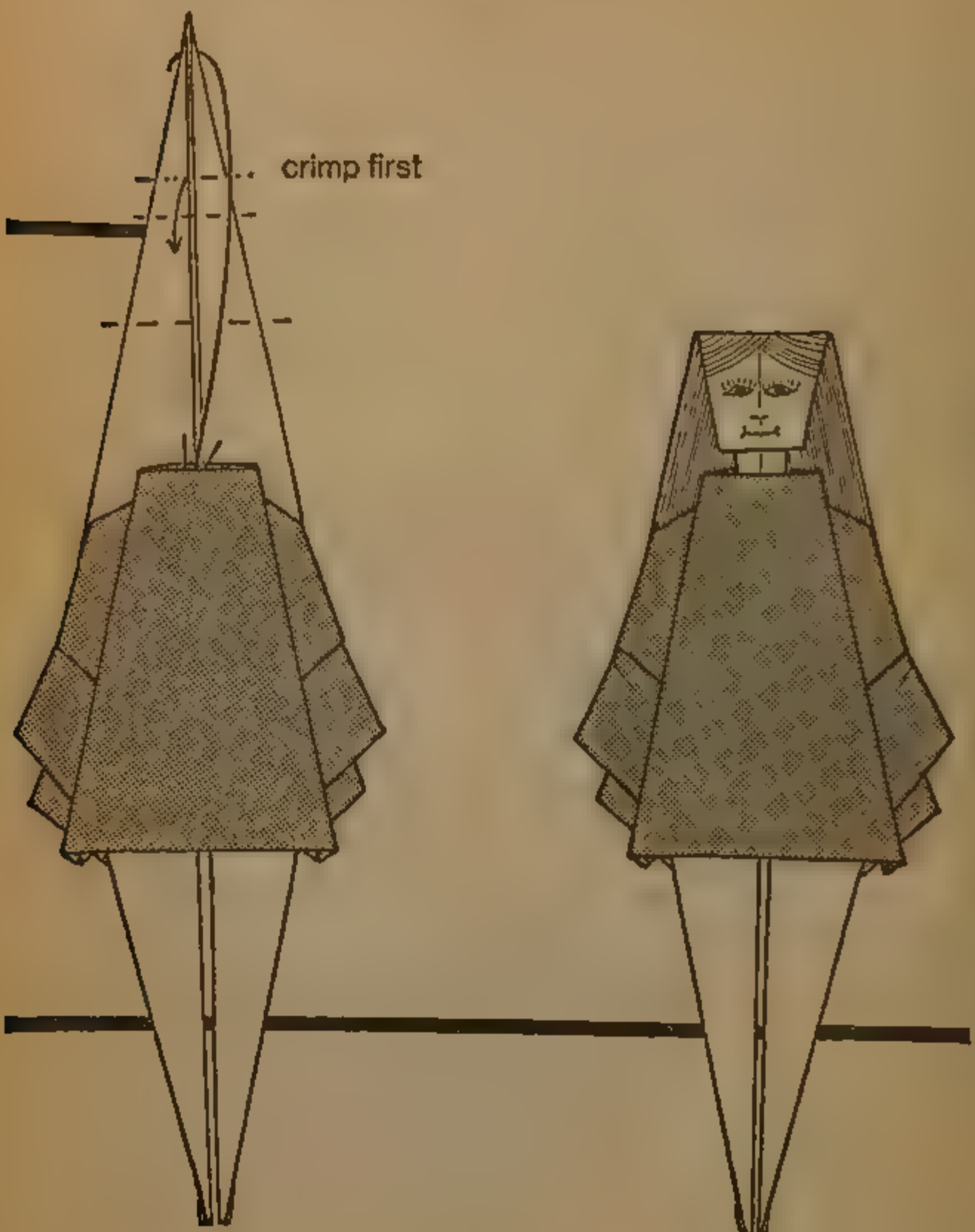
Girl in a Mini Such a clever Fold



Girl in a Mini Nearly there



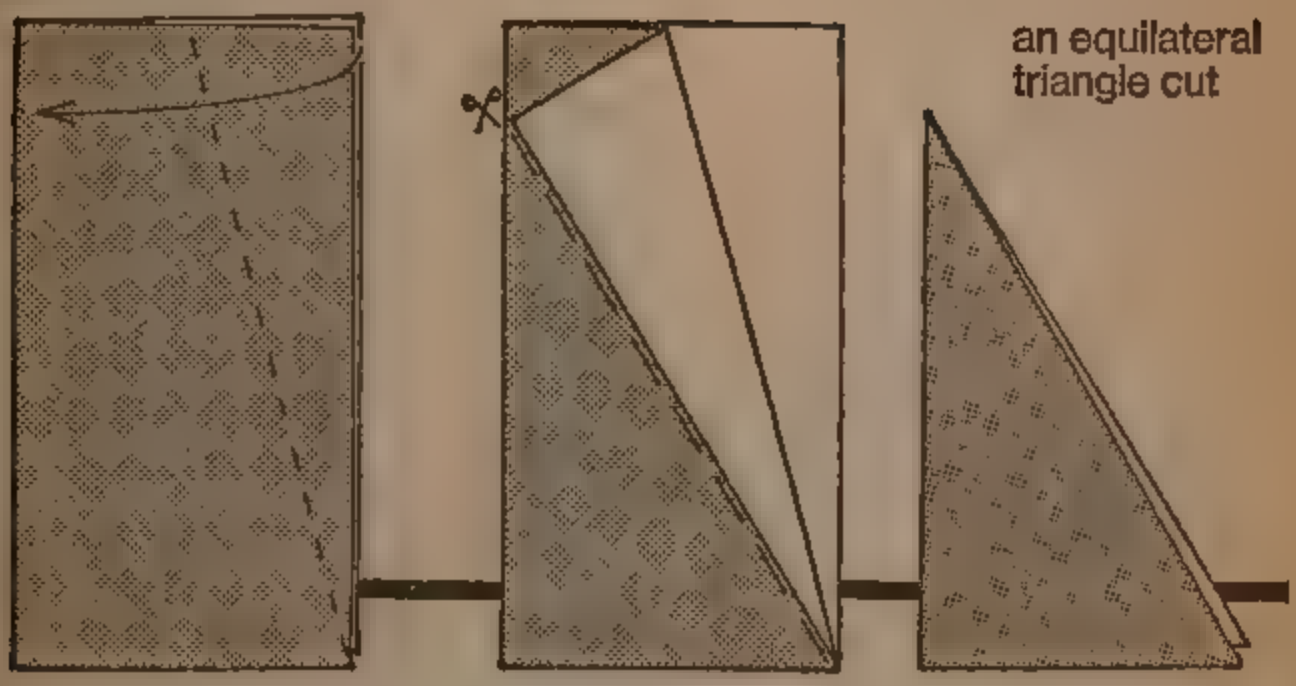
Girl in a Mini Draw hair and face



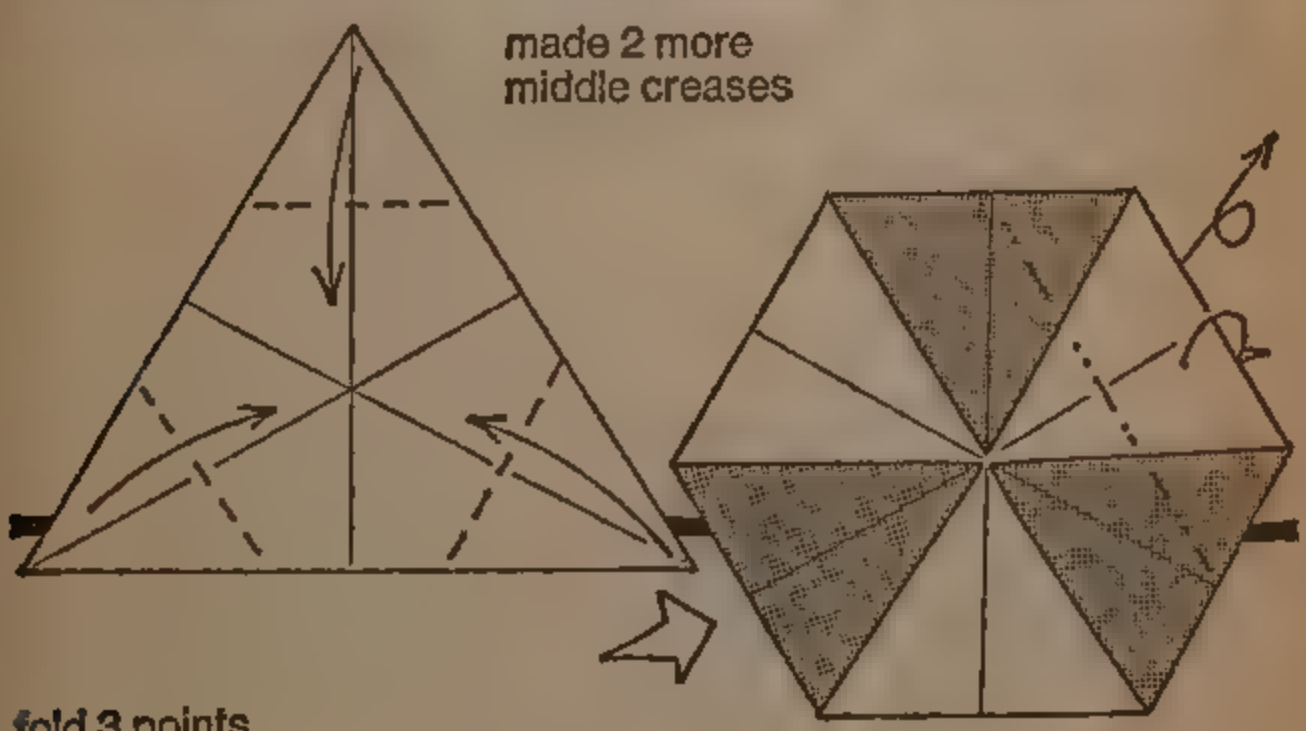
Six Point Star

Lewis Simon America

fold a square in half
fold single layer as shown

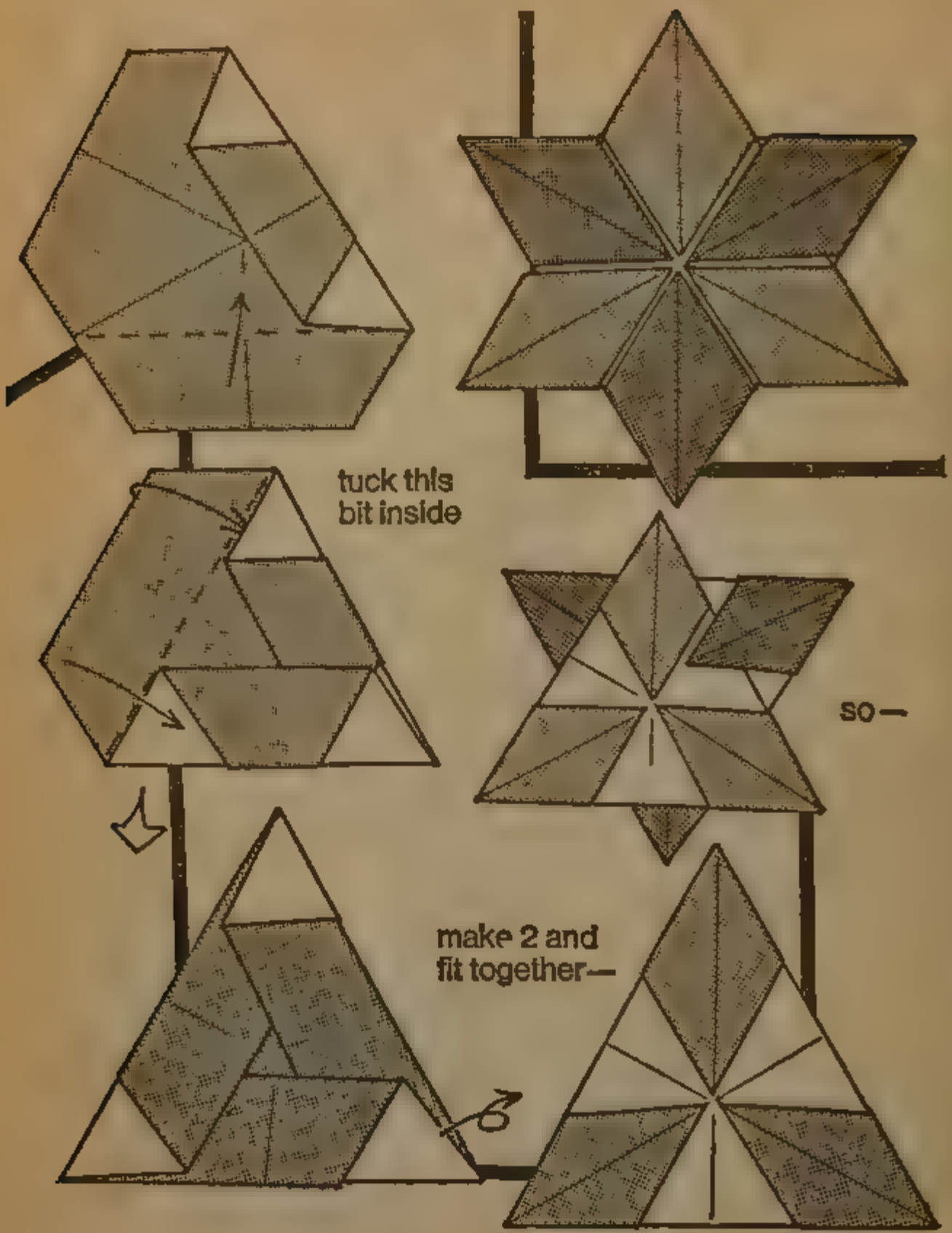


made 2 more middle creases



fold 3 points

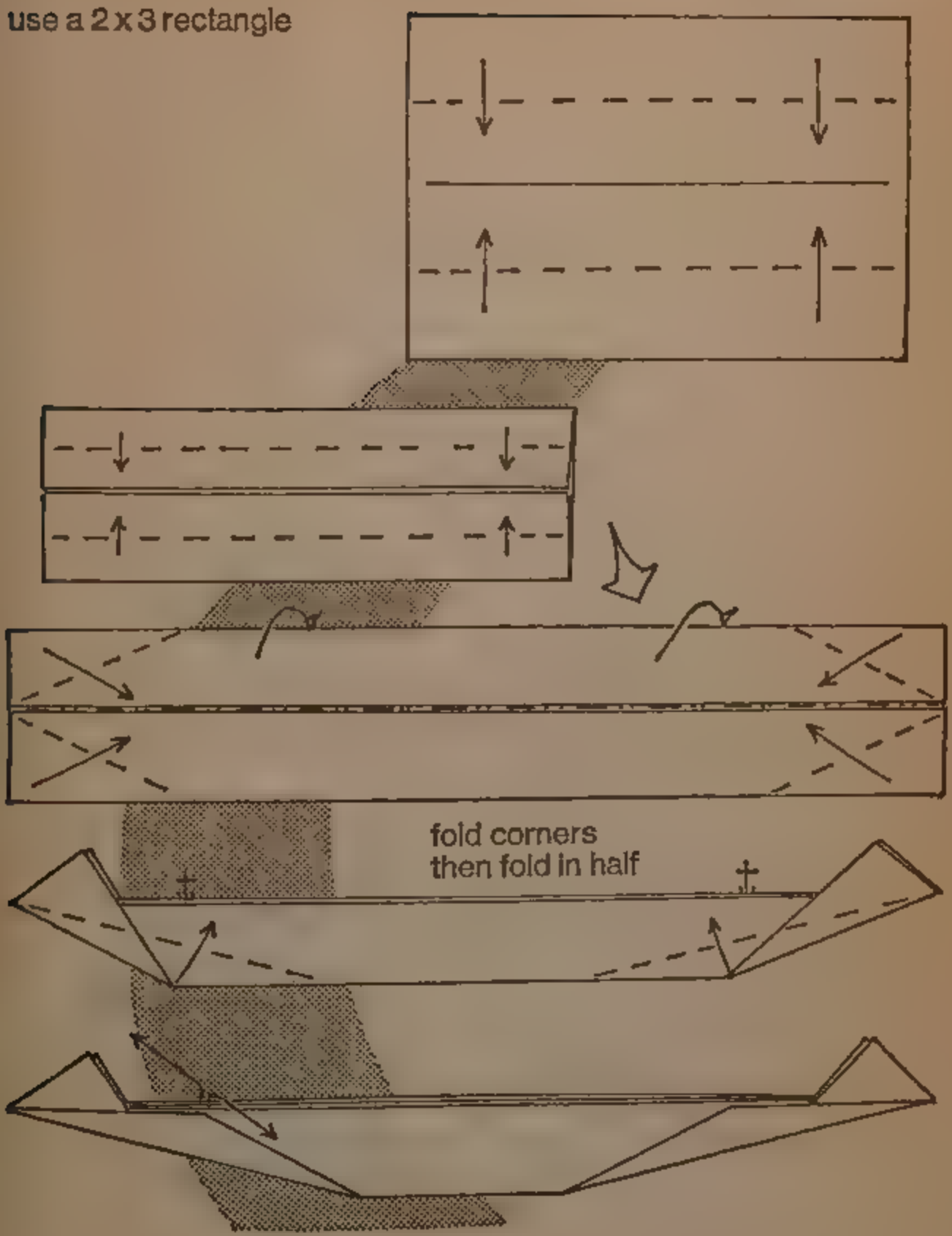
Very Attractive Most Ingenious



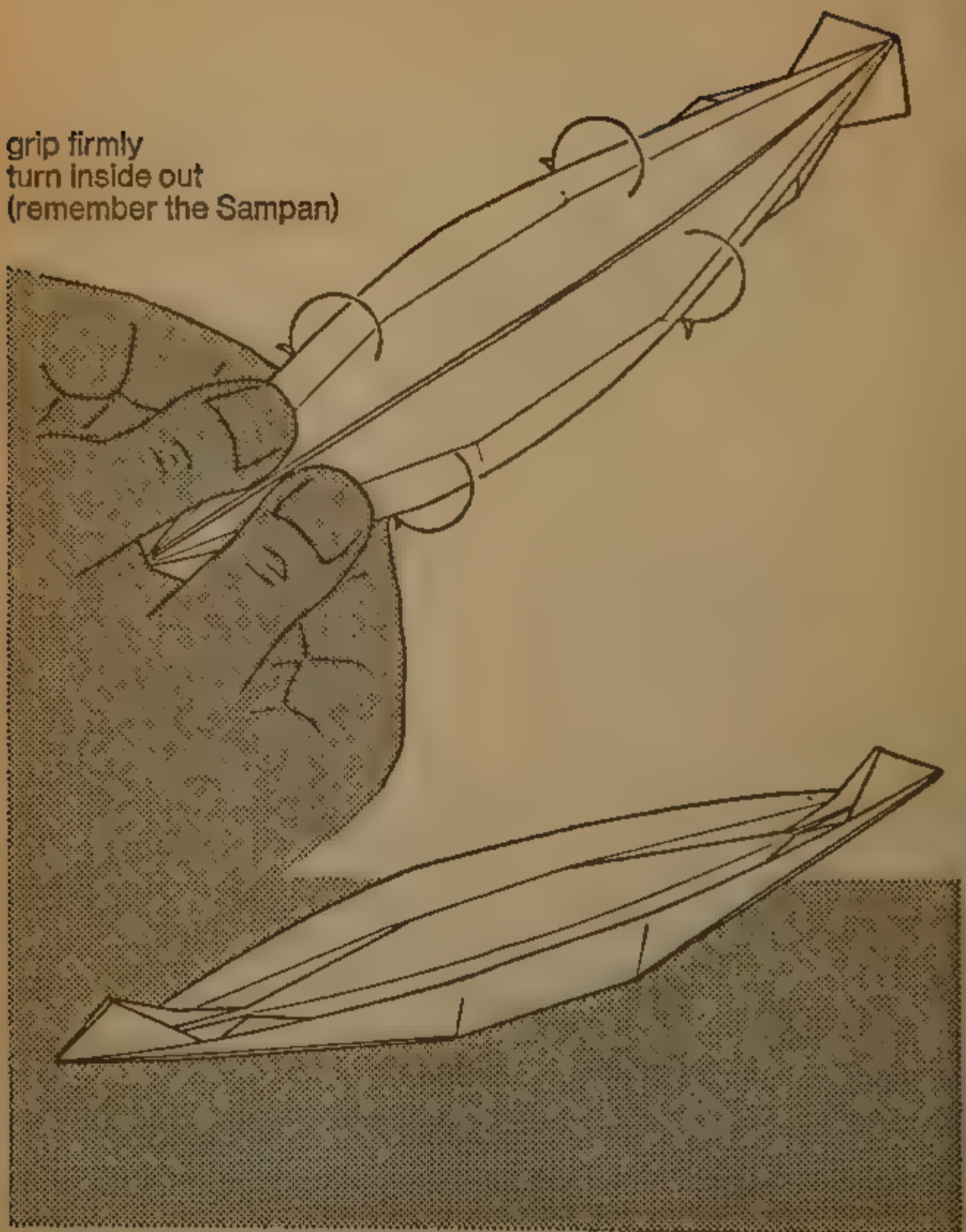
Fruit Bowl

Alice Gray America

use a 2 x 3 rectangle



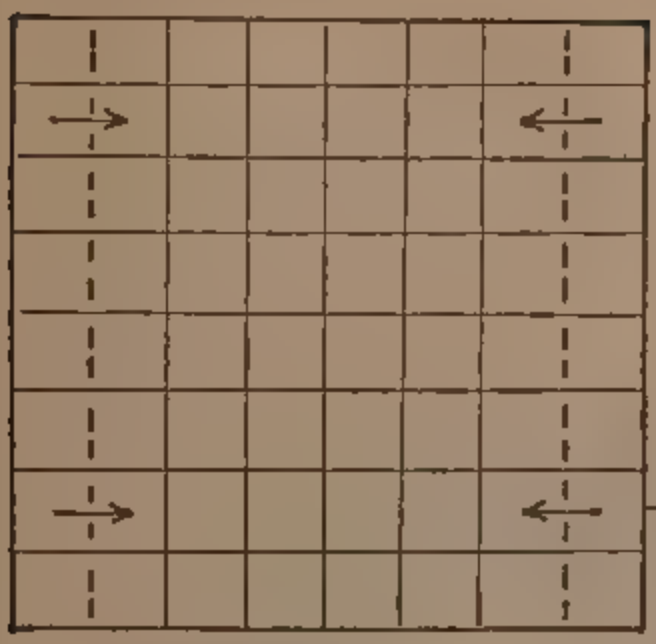
Fruit Bowl continued



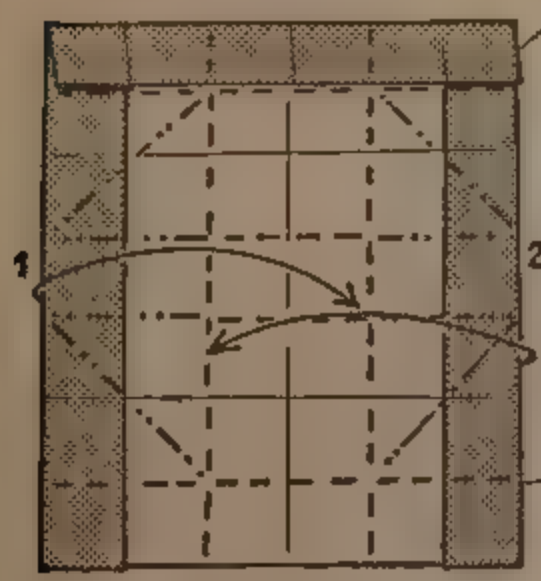
Box in One

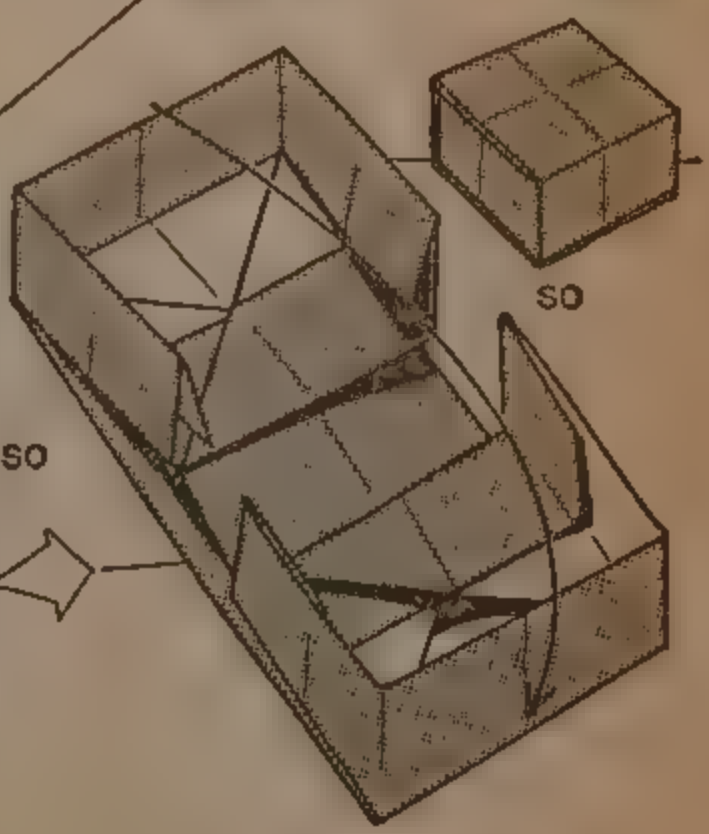
Robert Harbin

crease a square
8 times each way



or use a thin card
7 x 6





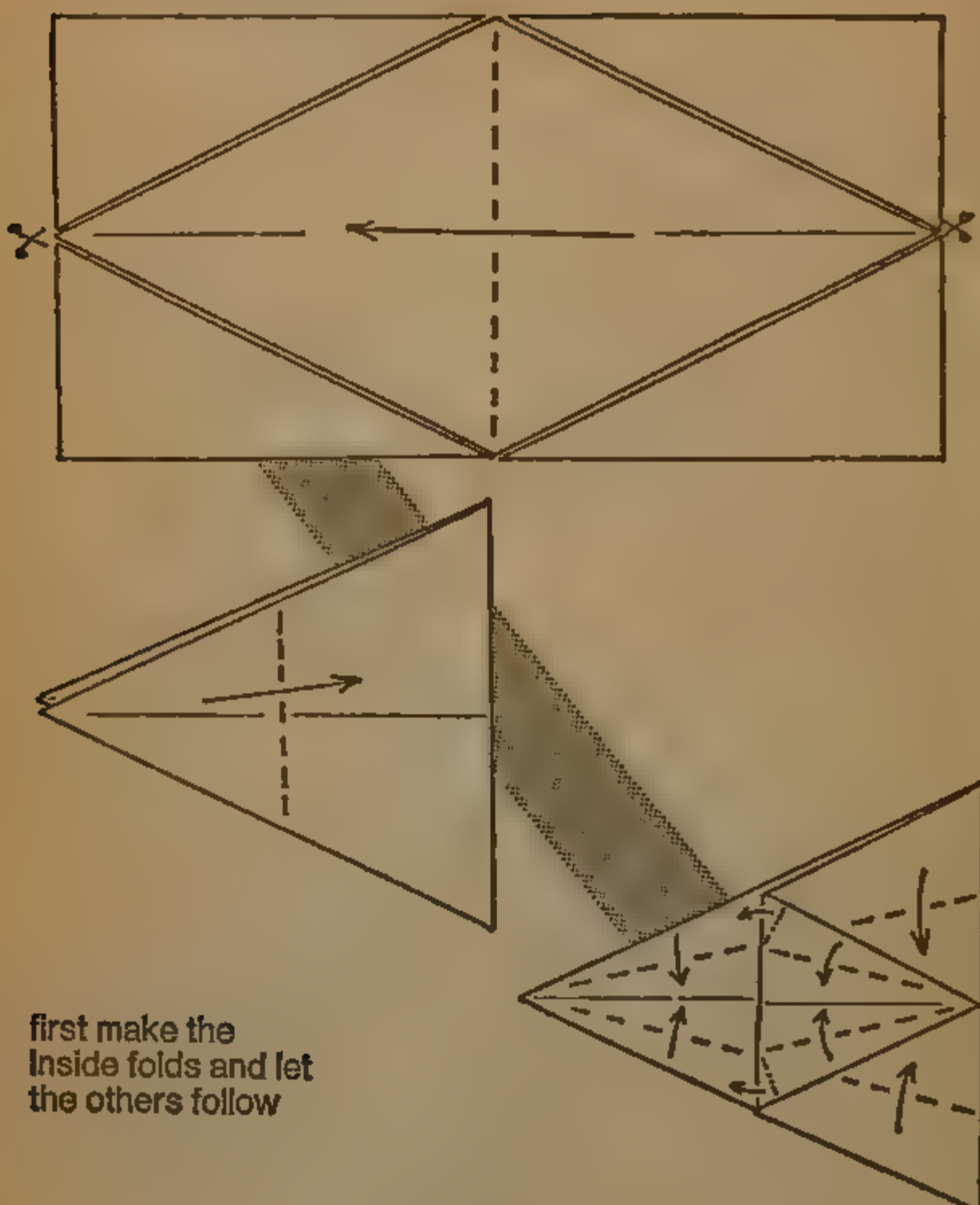
crease heavily as
marked
fold flap 1, then 2

close box

Bird

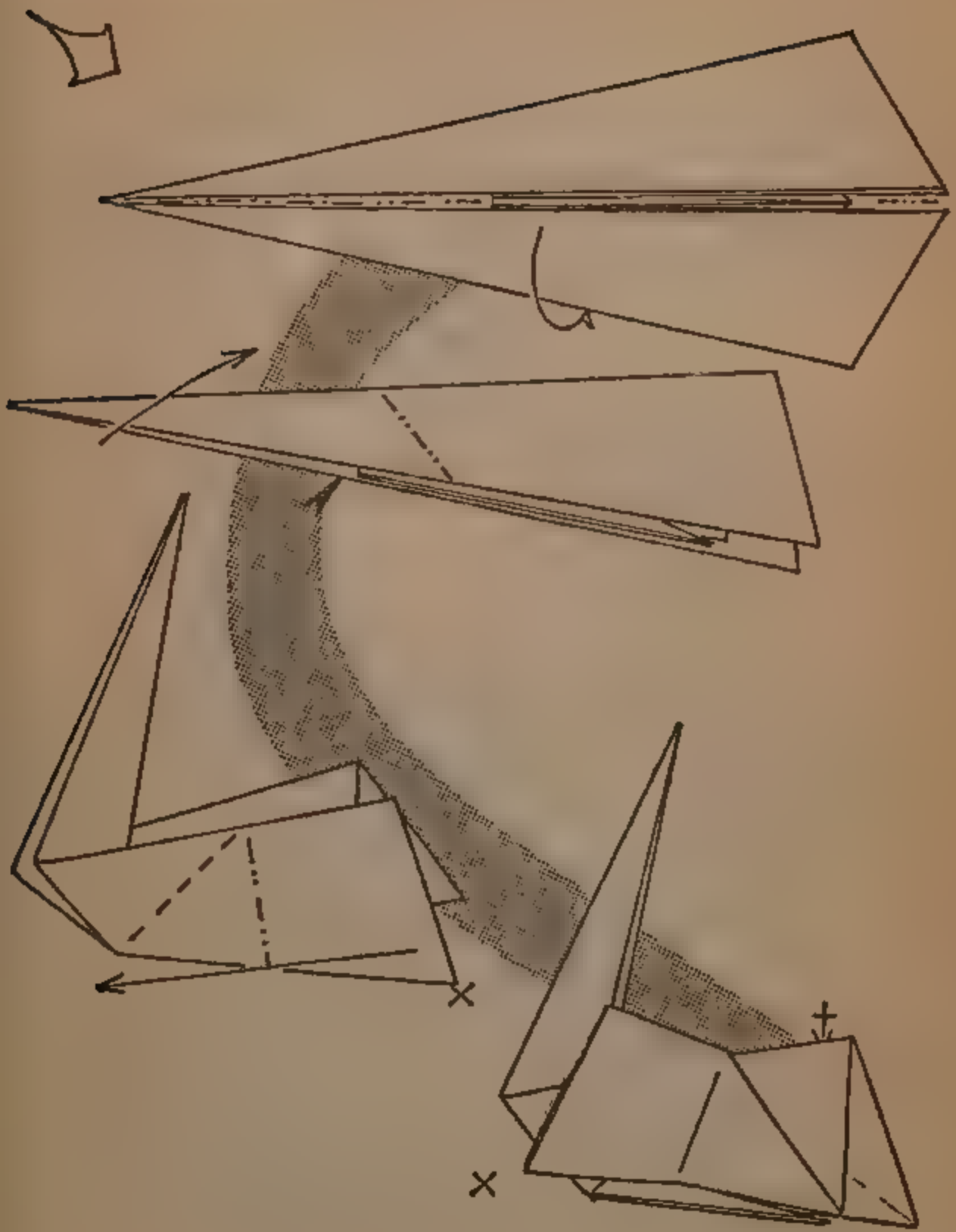
Ligia Montoga Argentina

cut from a 2x1 rectangle
this.diamond shape

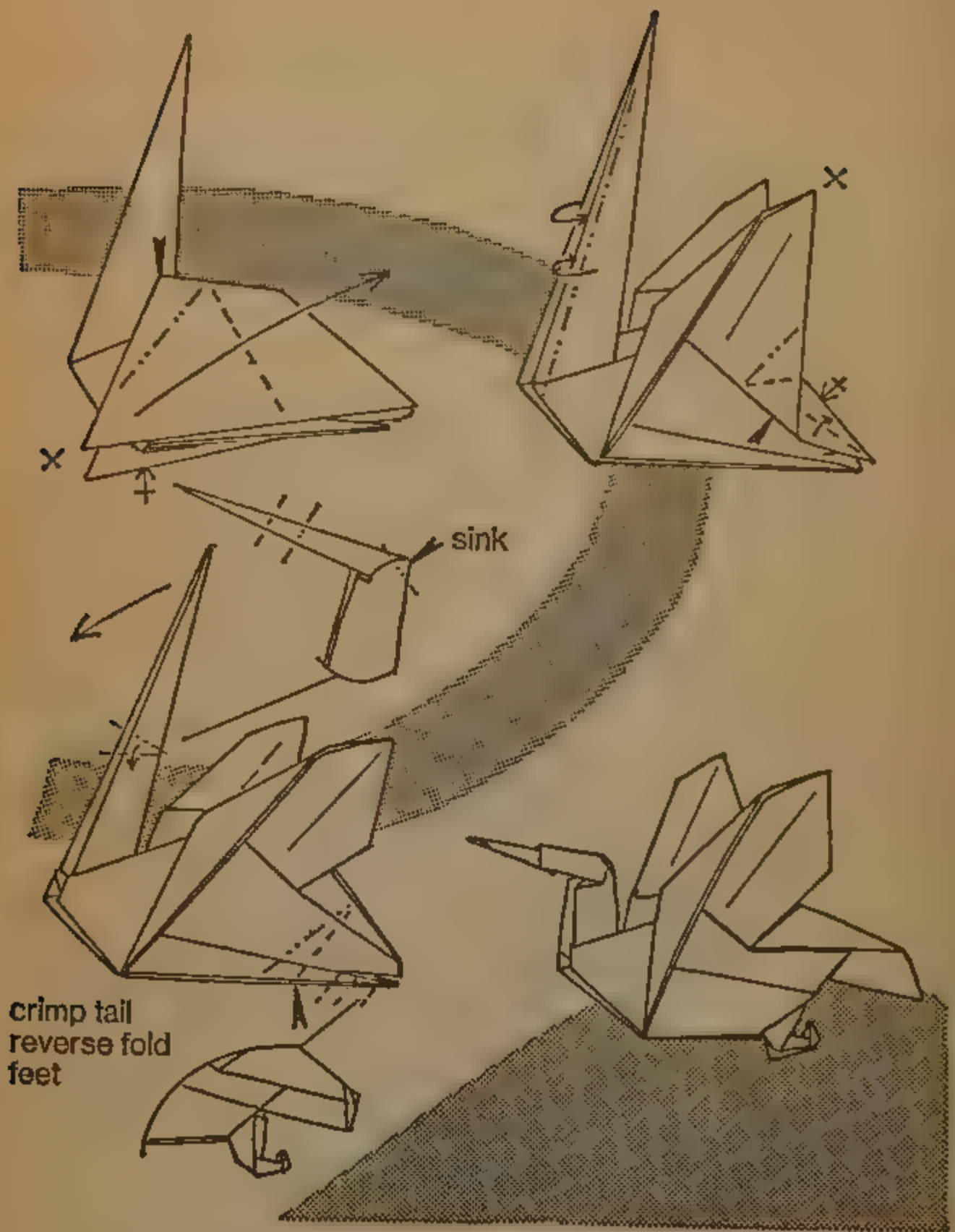


first make the
Inside folds and let
the others follow

Bird continued



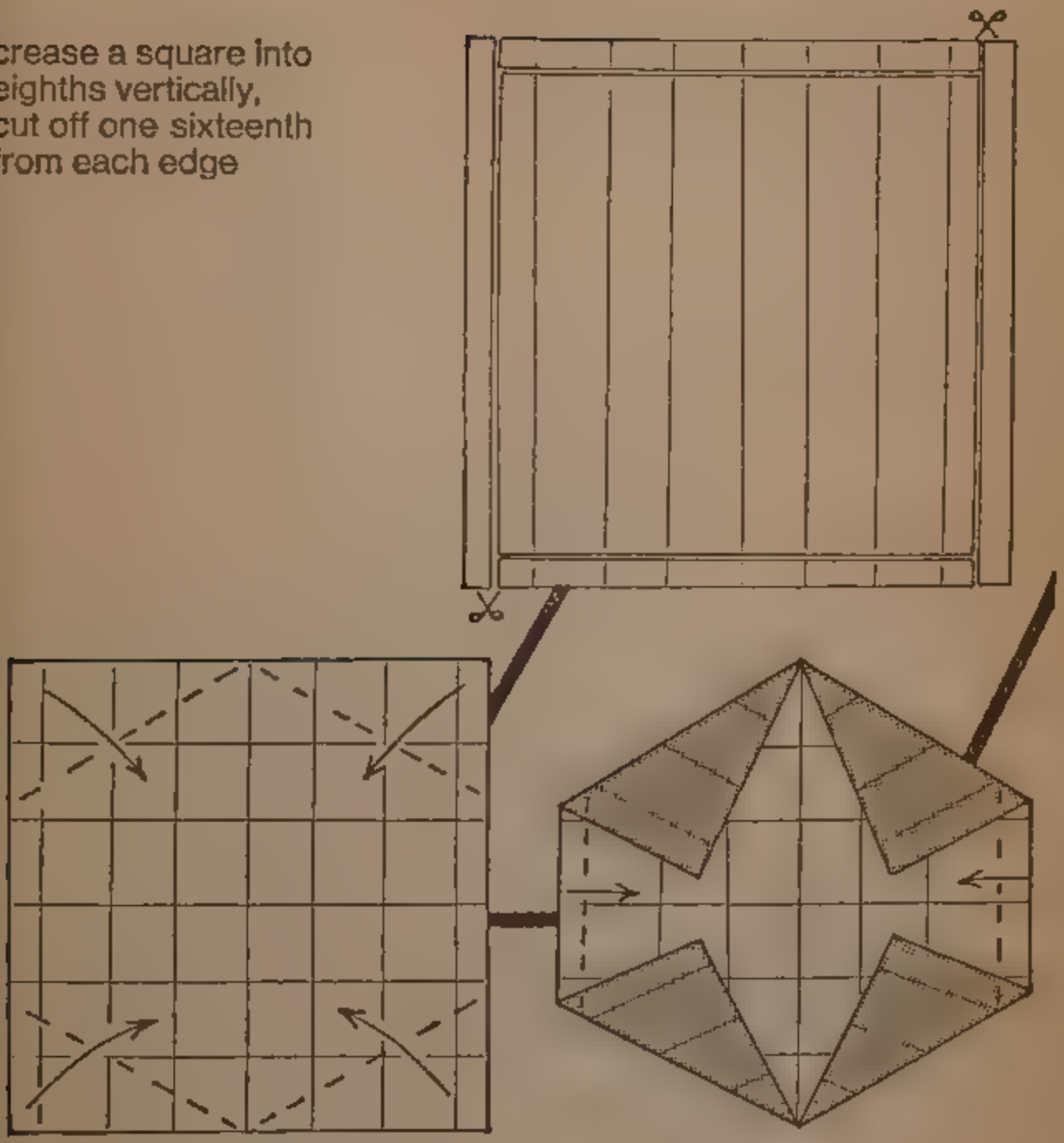
Bird Perfect



Star of David

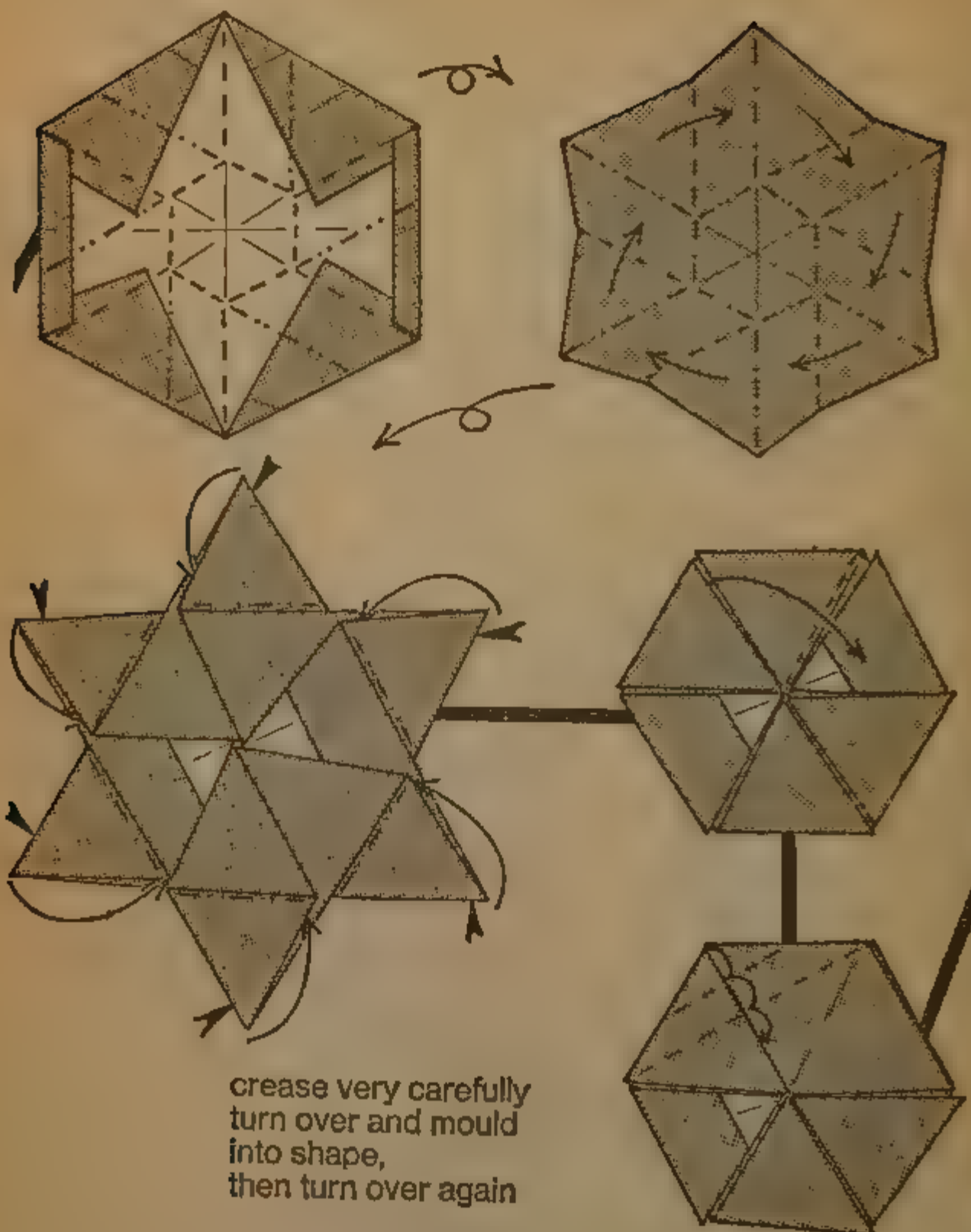
Fred Rohm America

crease a square into eighths vertically, cut off one sixteenth from each edge



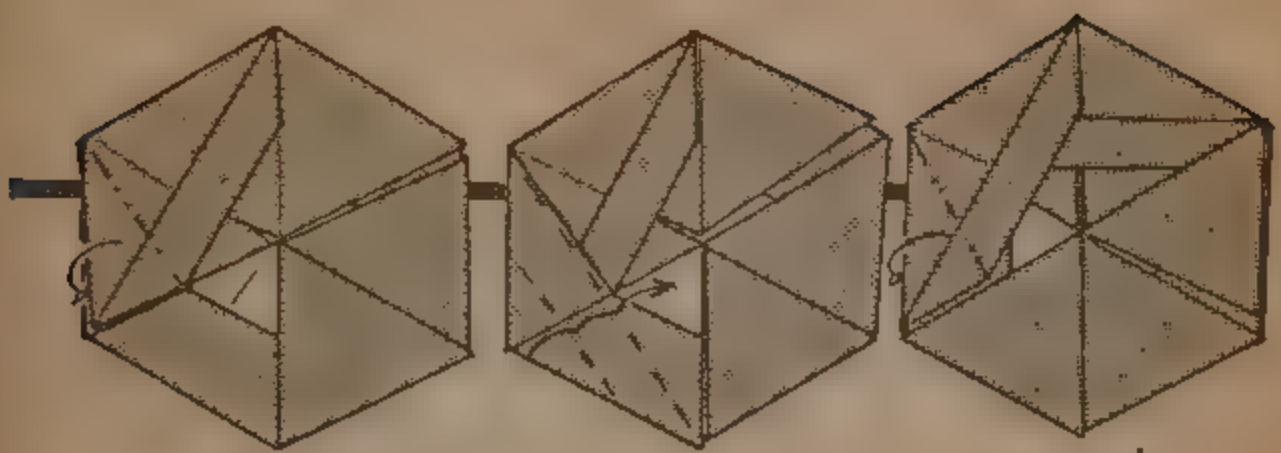
crease the smaller square into sixths horizontally, now fold with extreme accuracy

A Genius this man

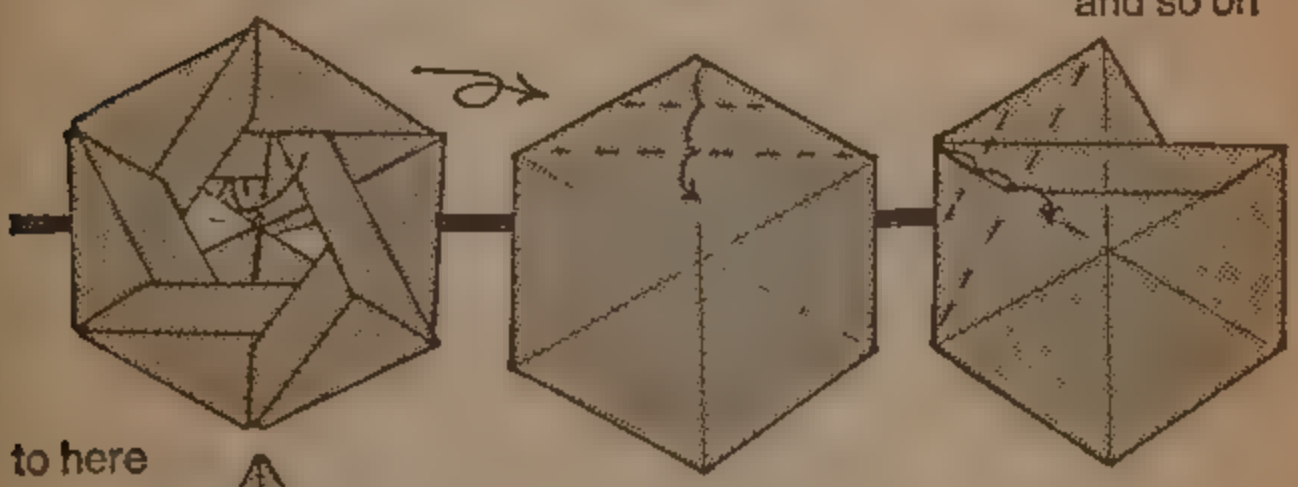


crease very carefully
turn over and mould
into shape,
then turn over again

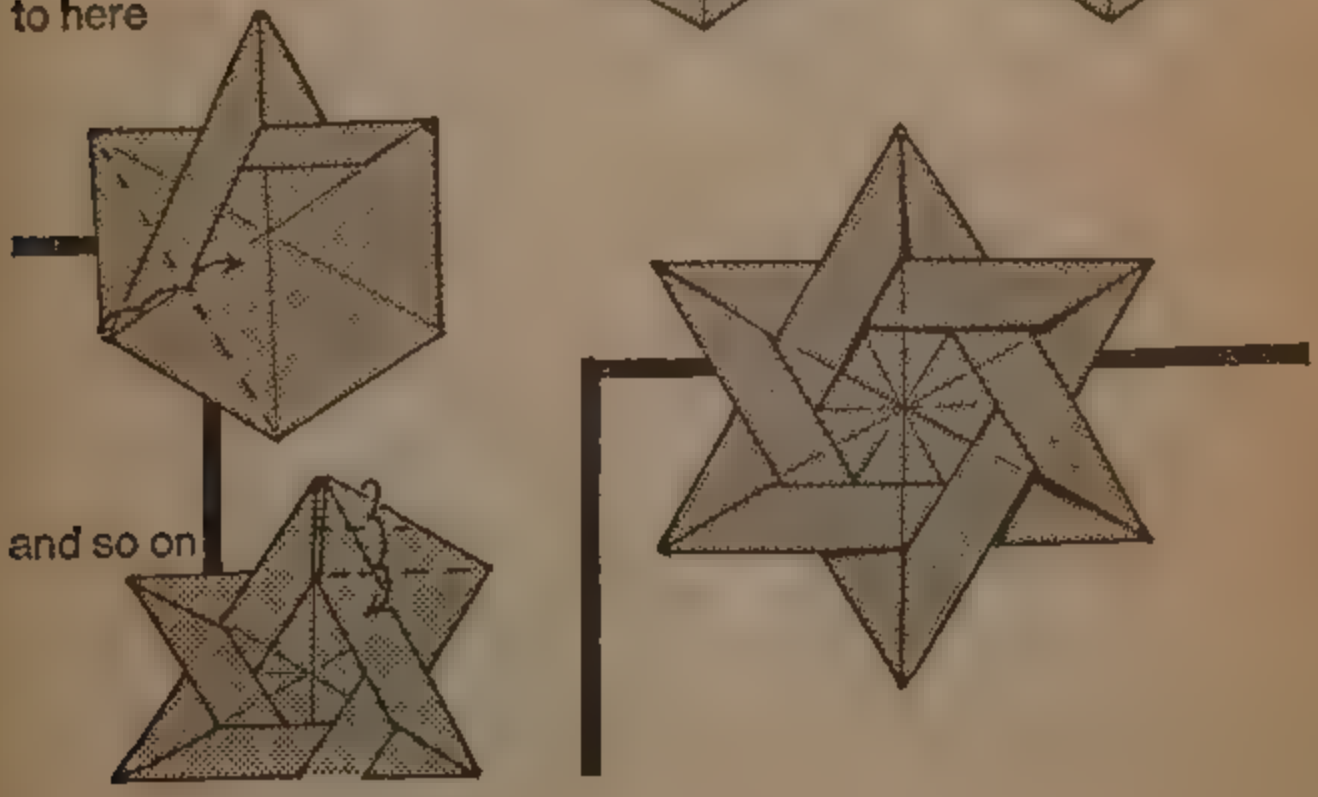
Star of David continued



and so on



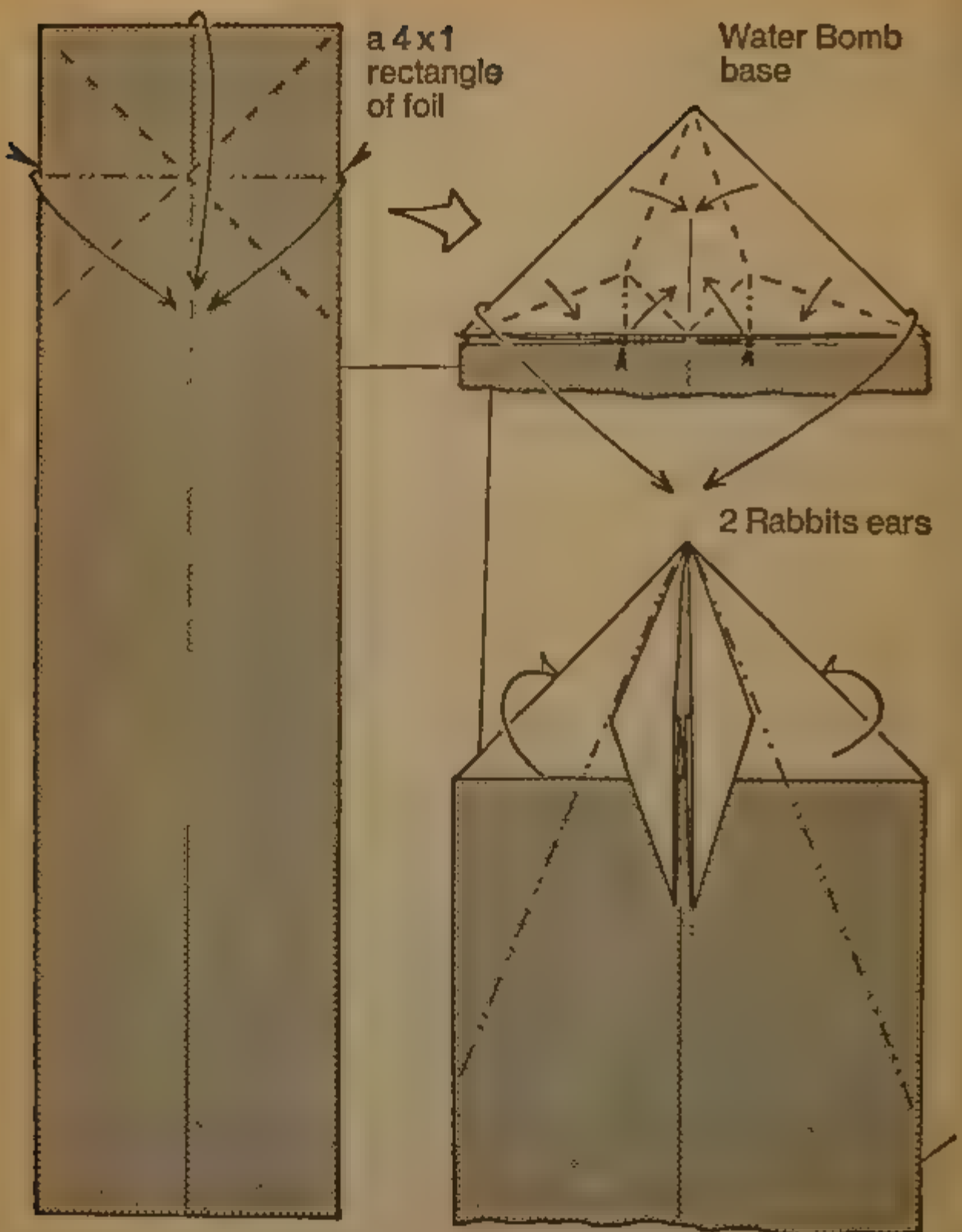
to here



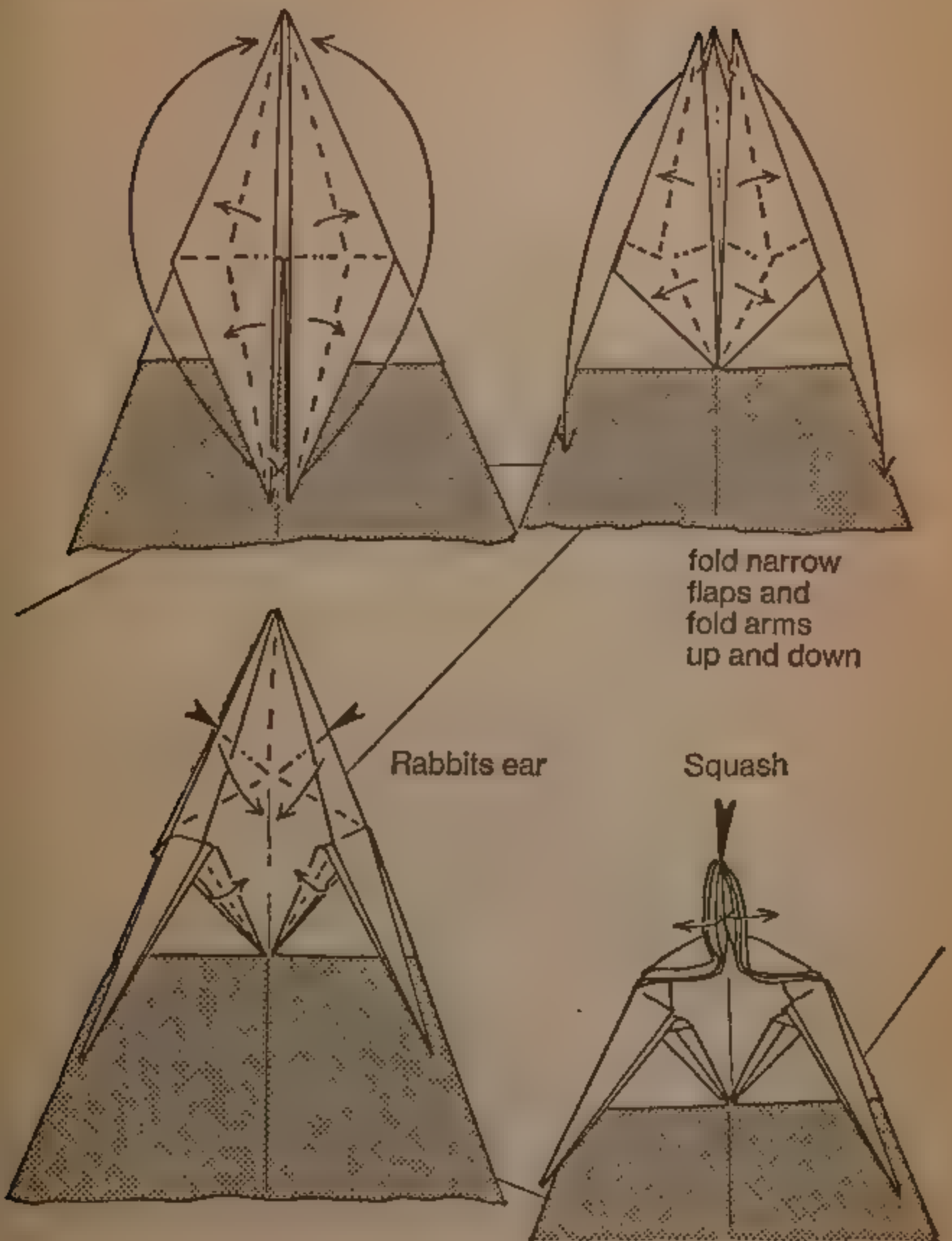
and so on

Dancing Lady

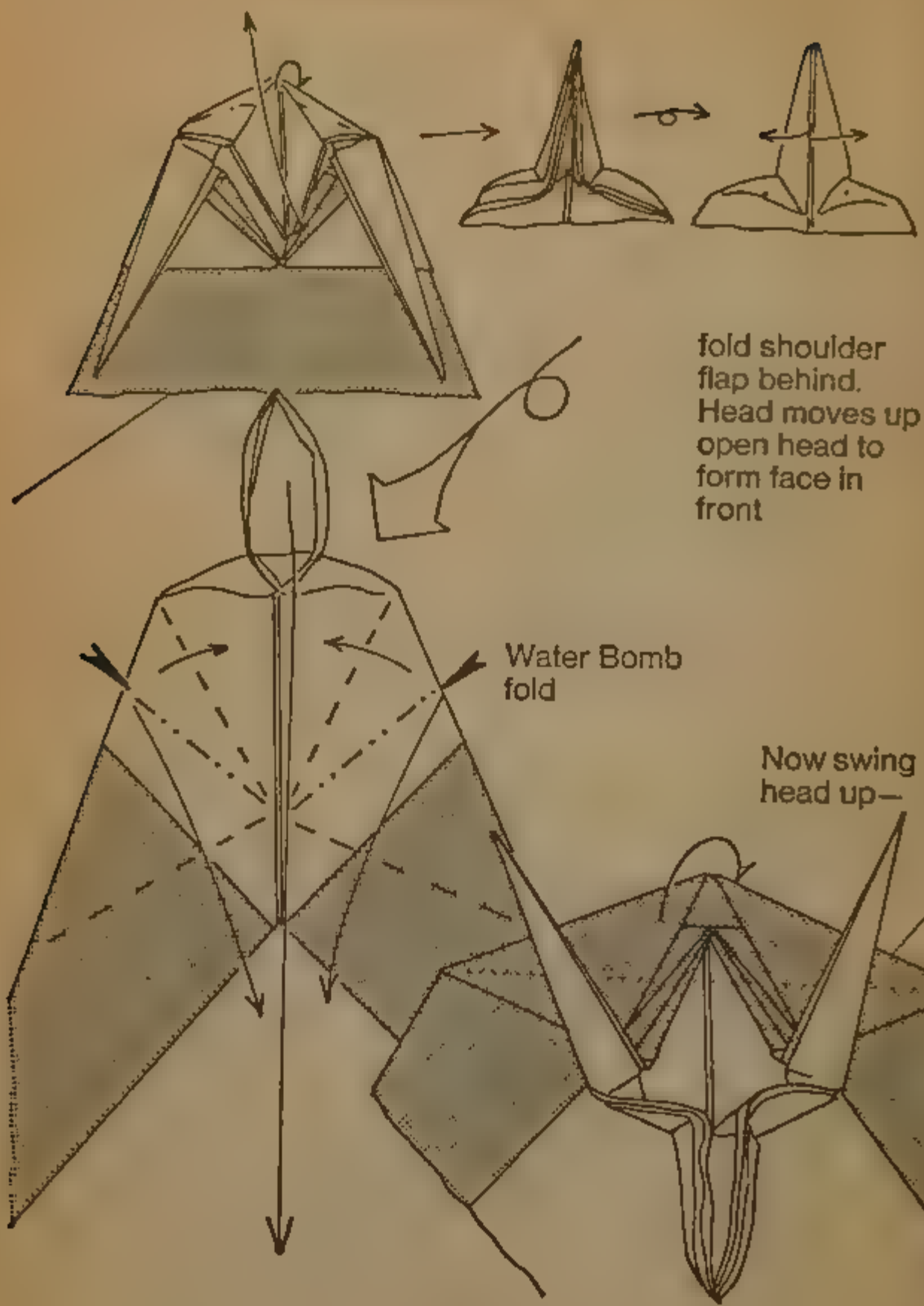
John Smith Norwich



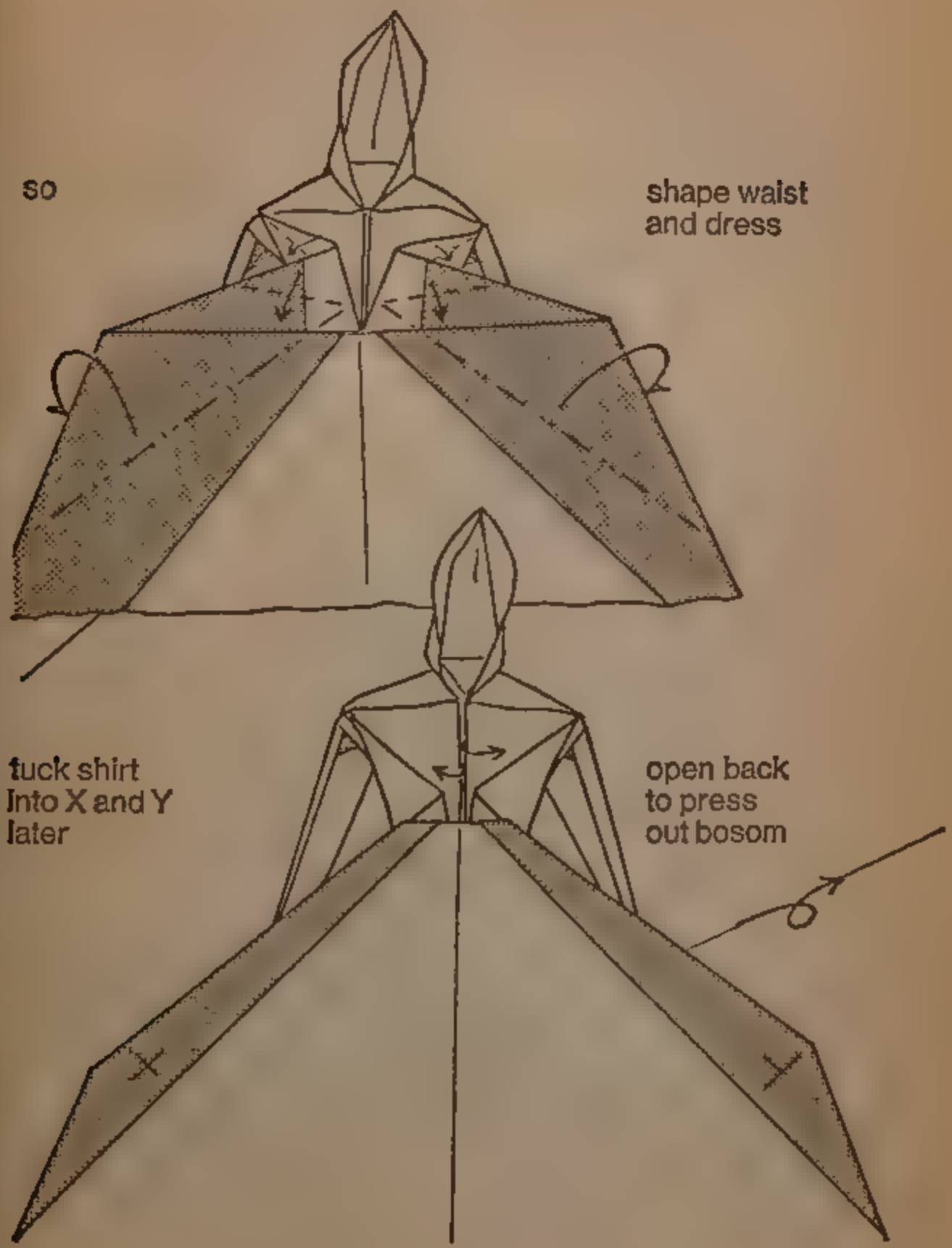
Classic Original



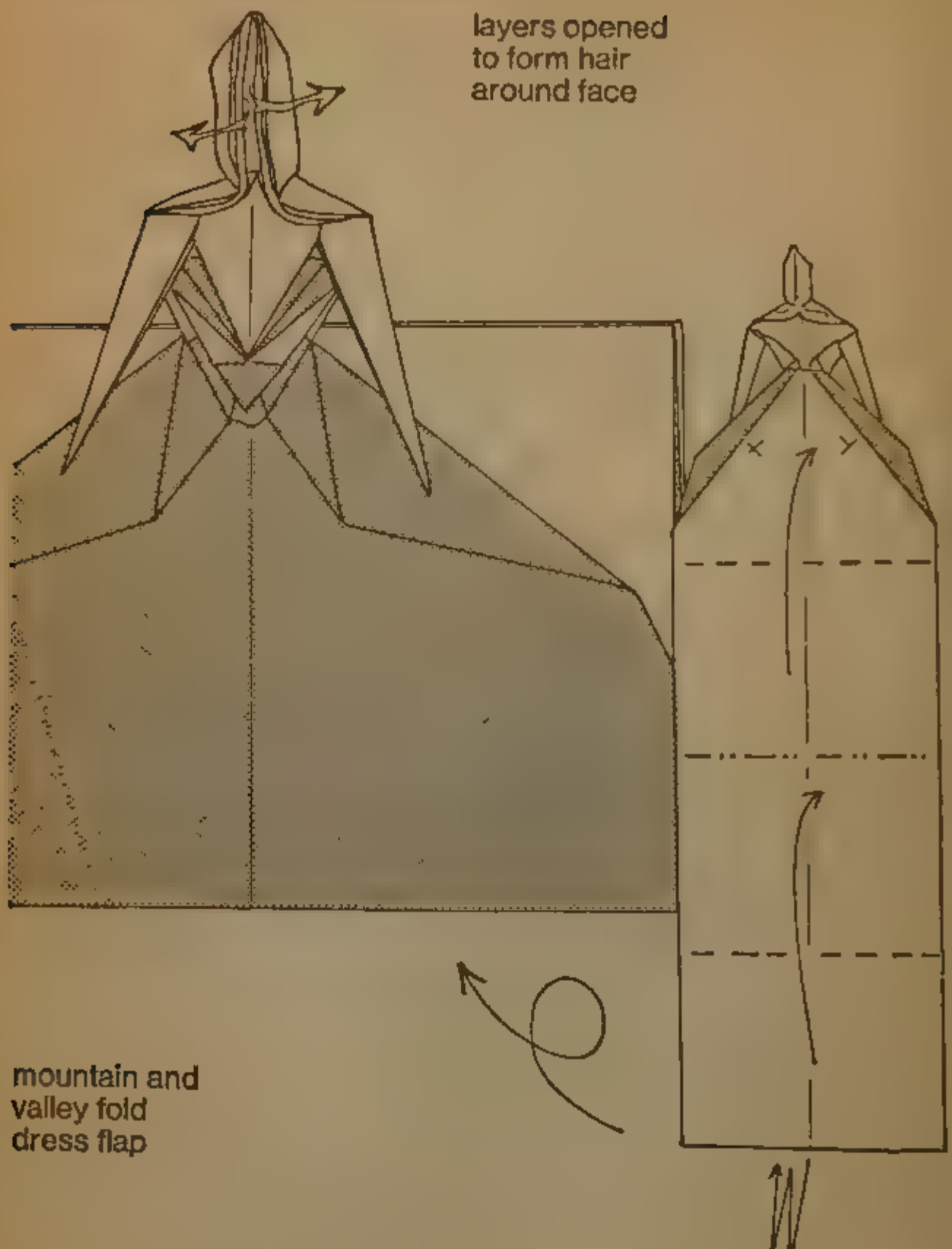
Dancing Lady continued



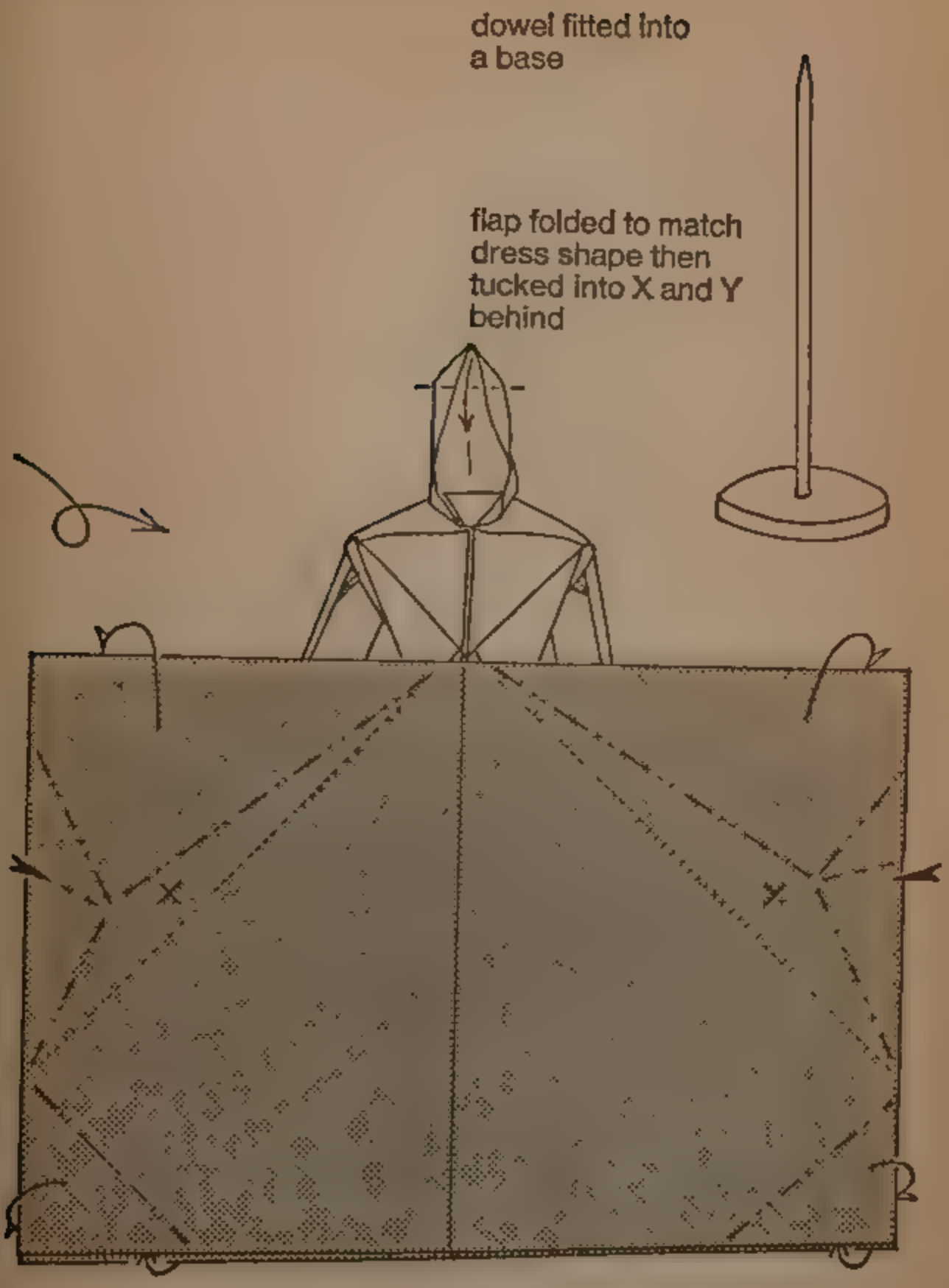
Dancing Lady continued



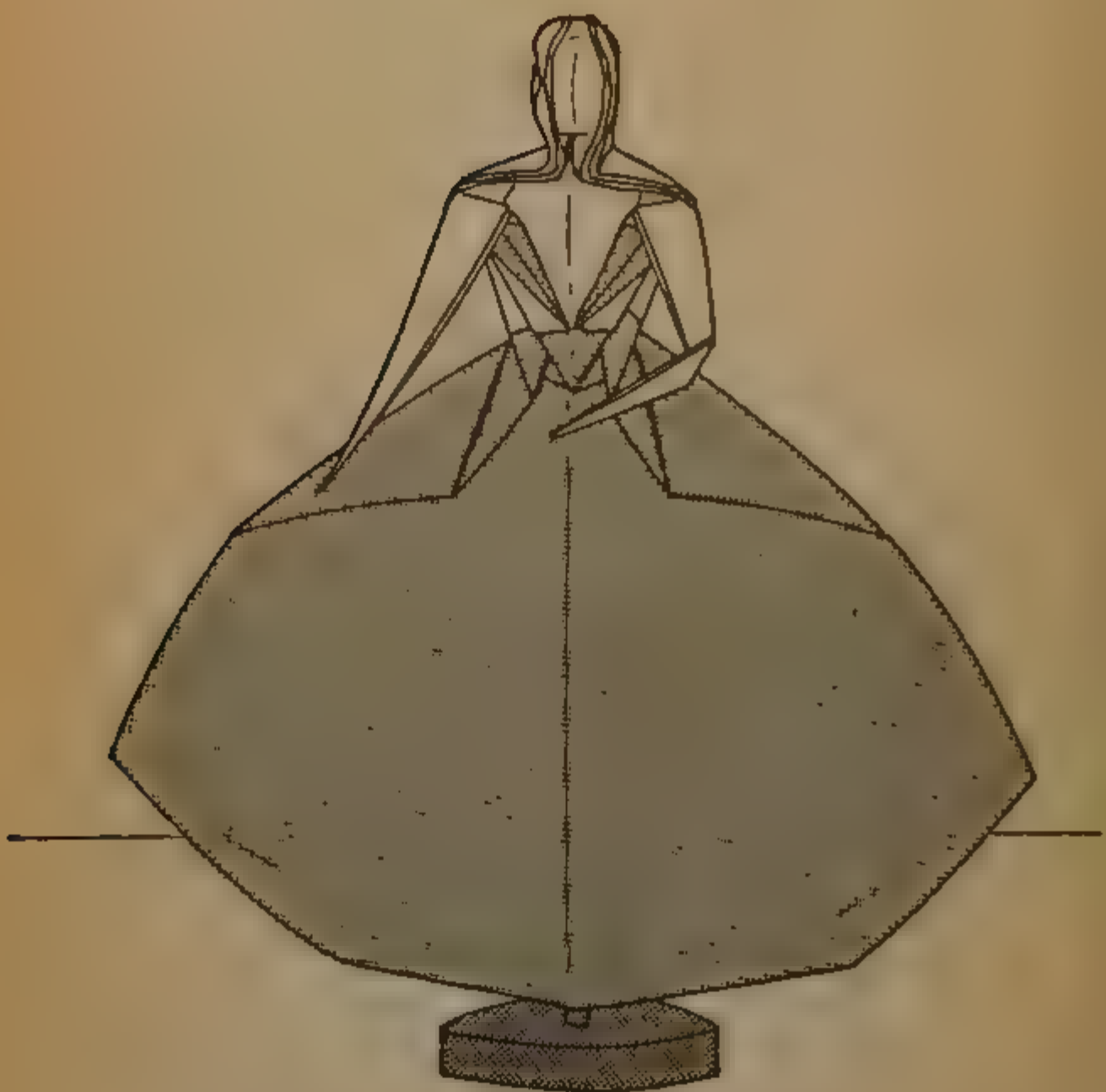
Dancing Lady continued



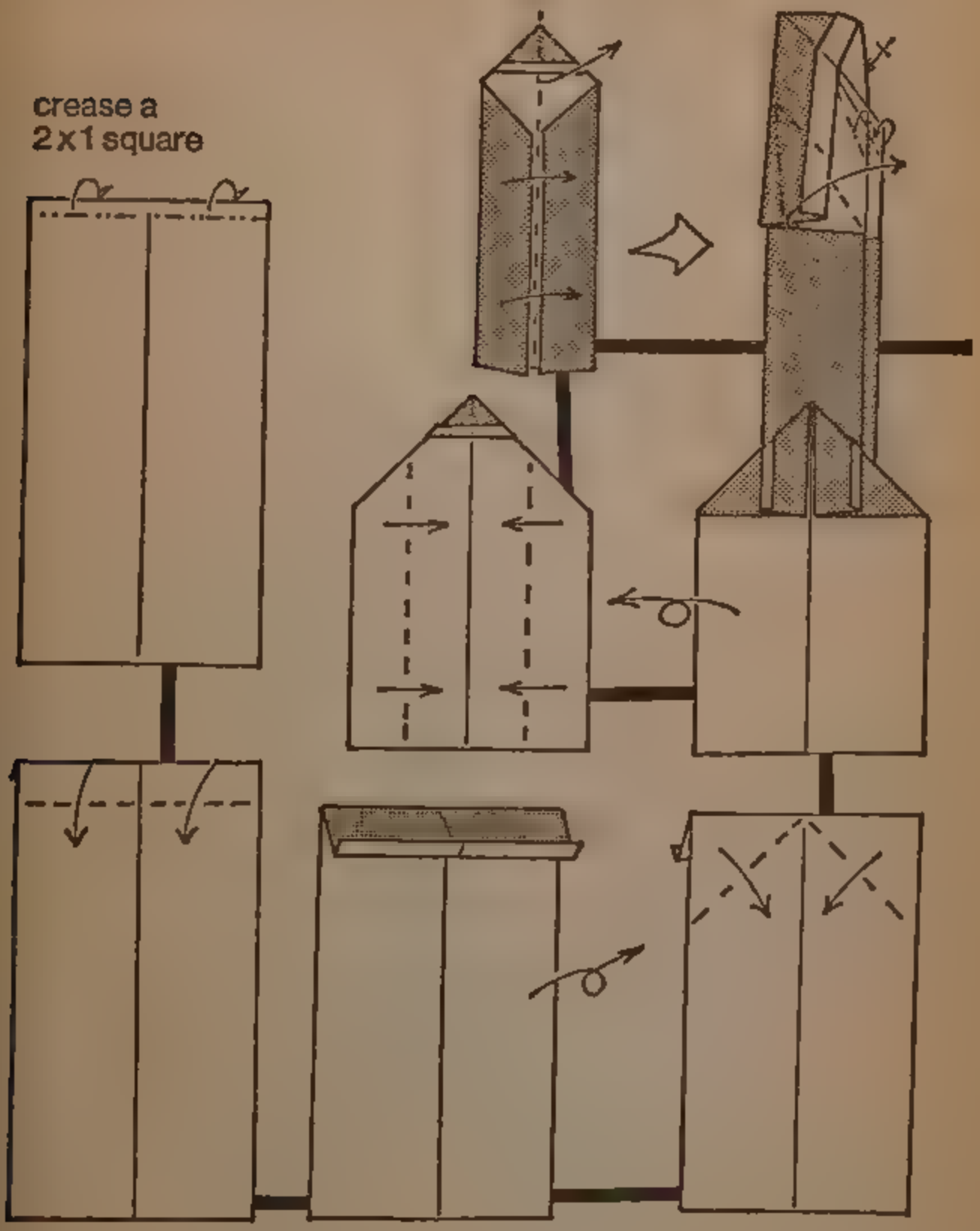
Dancing Lady continued



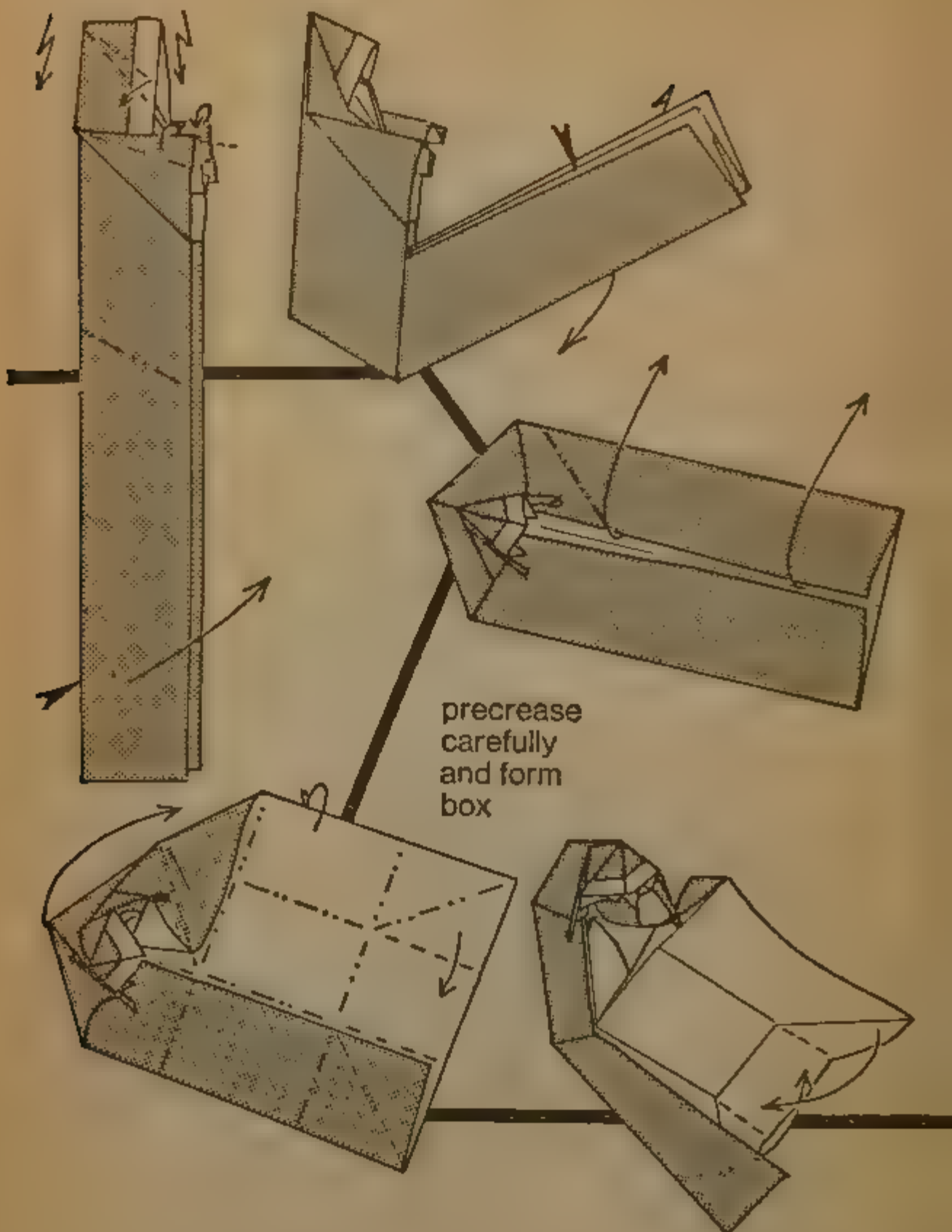
Just blow and She Pirouettes



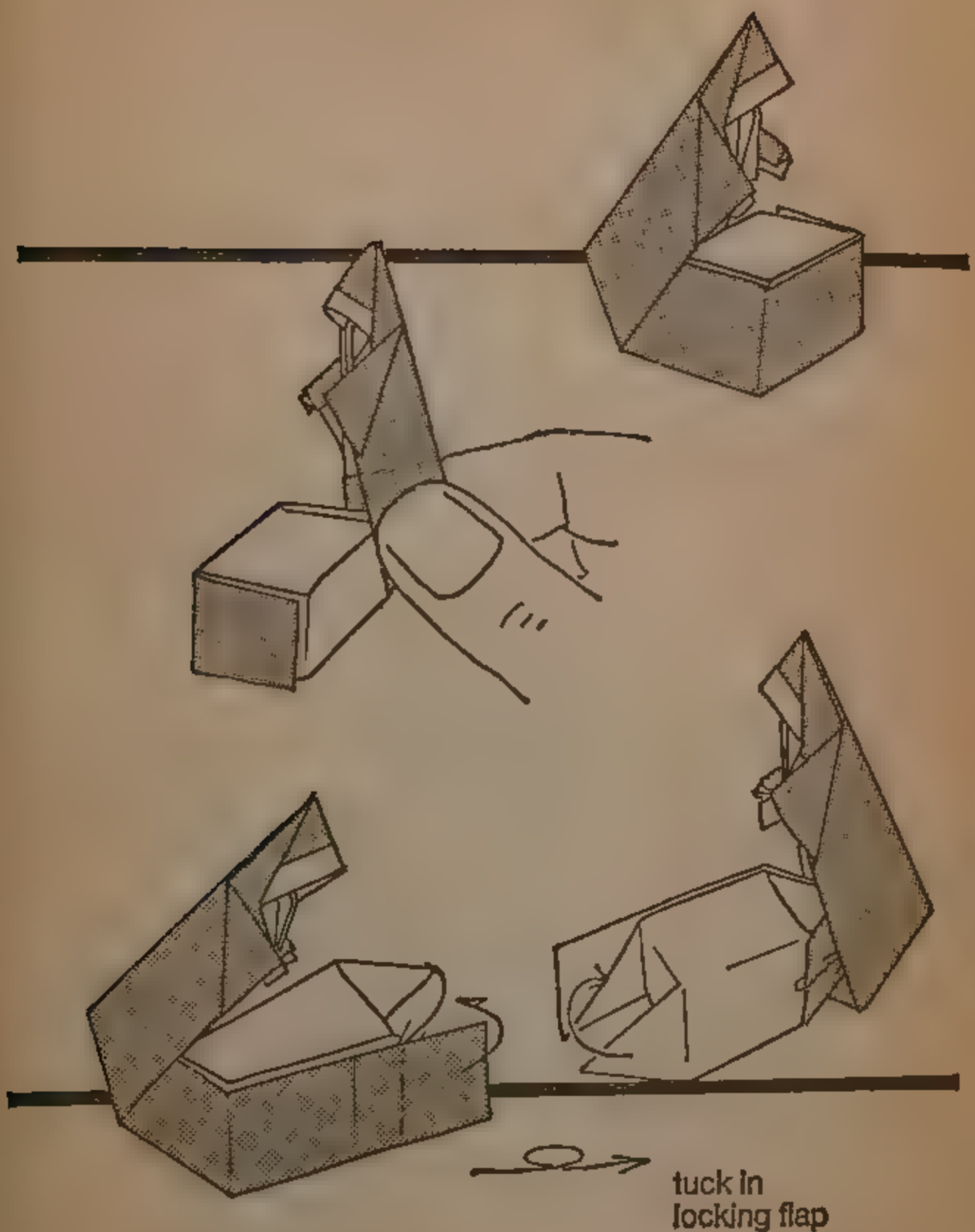
Santas Christmas Box Robert Harbin England



Influenced by Fred Rohm

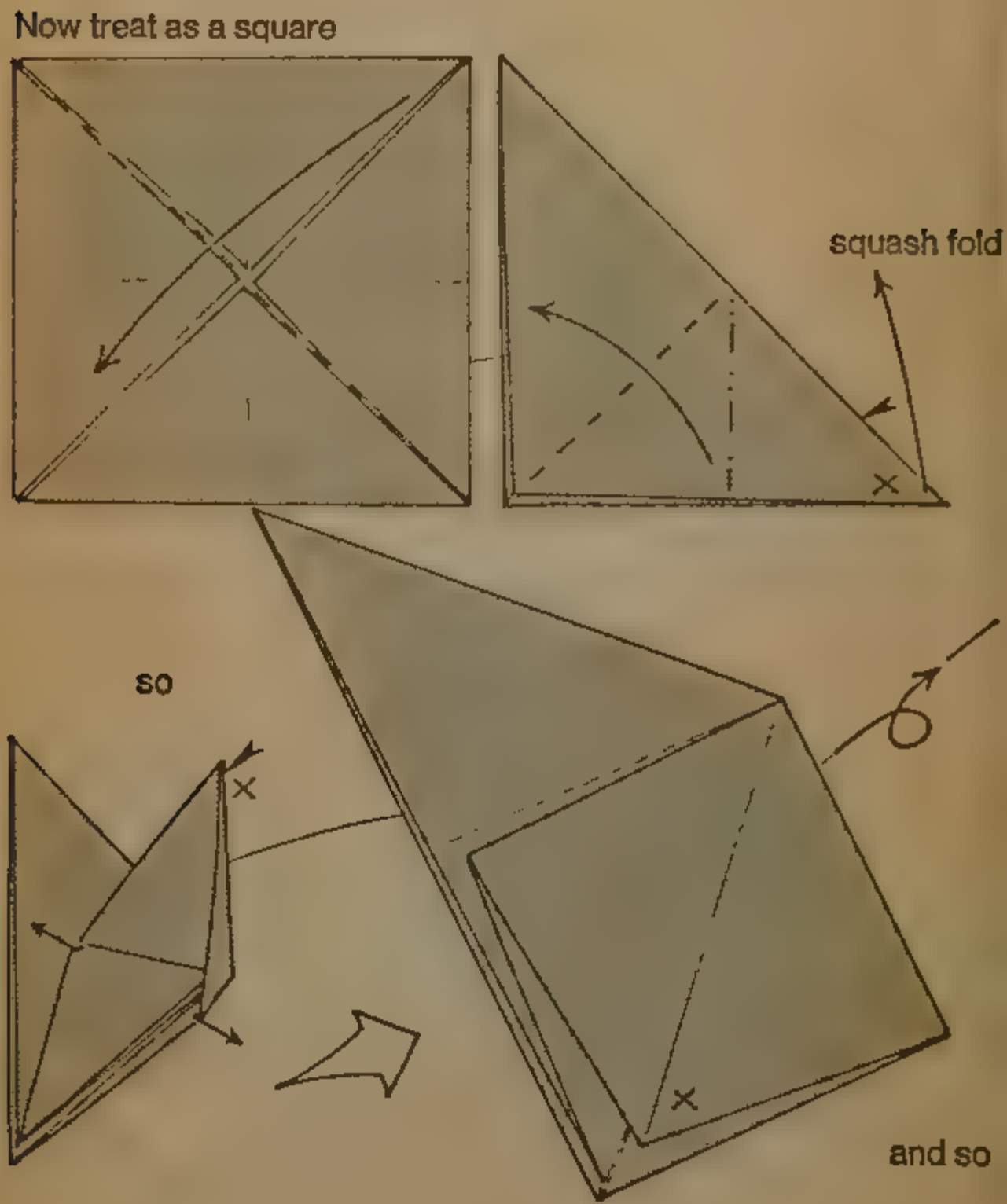


Santas Christmas Box continued

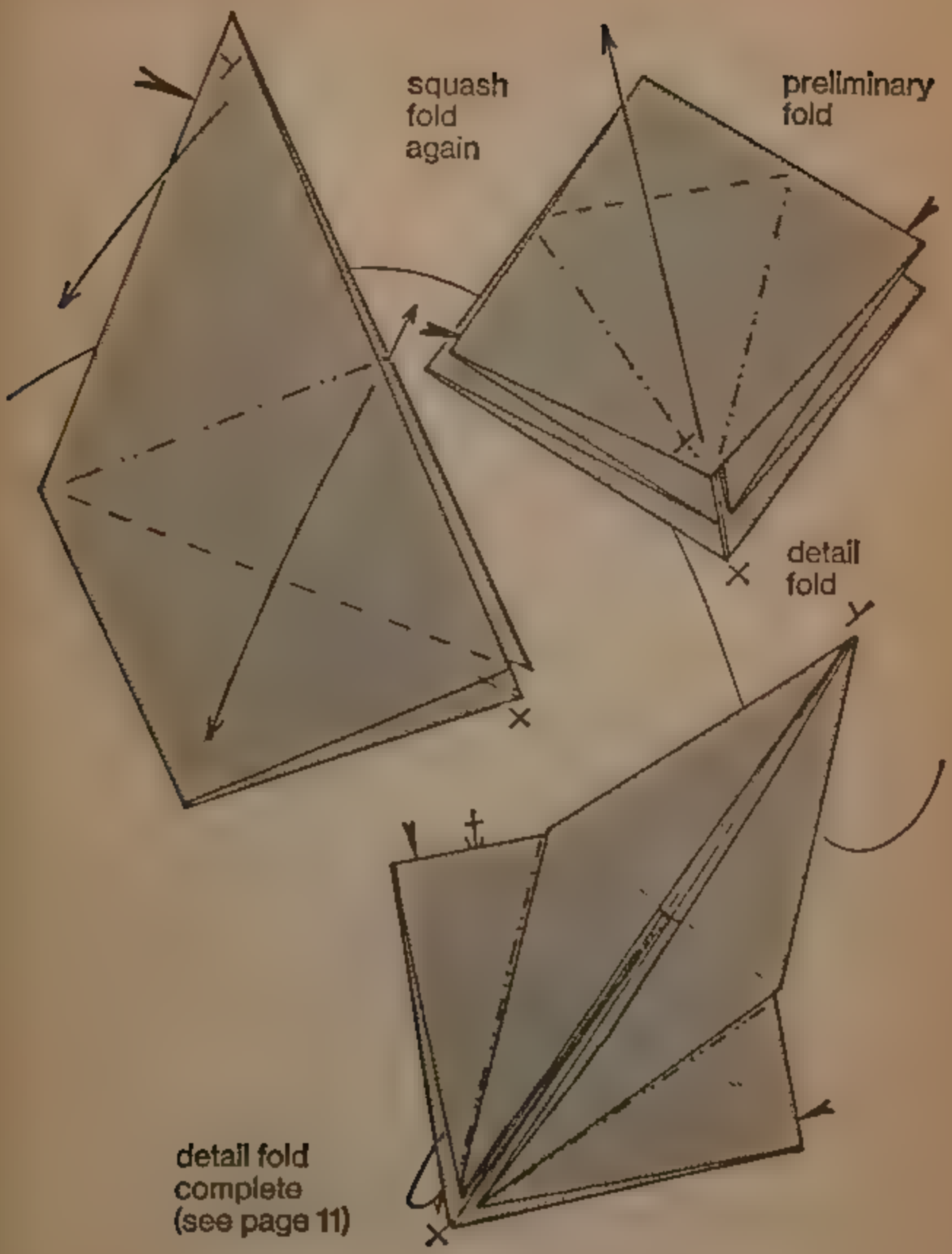


Turtle Pat Crawford

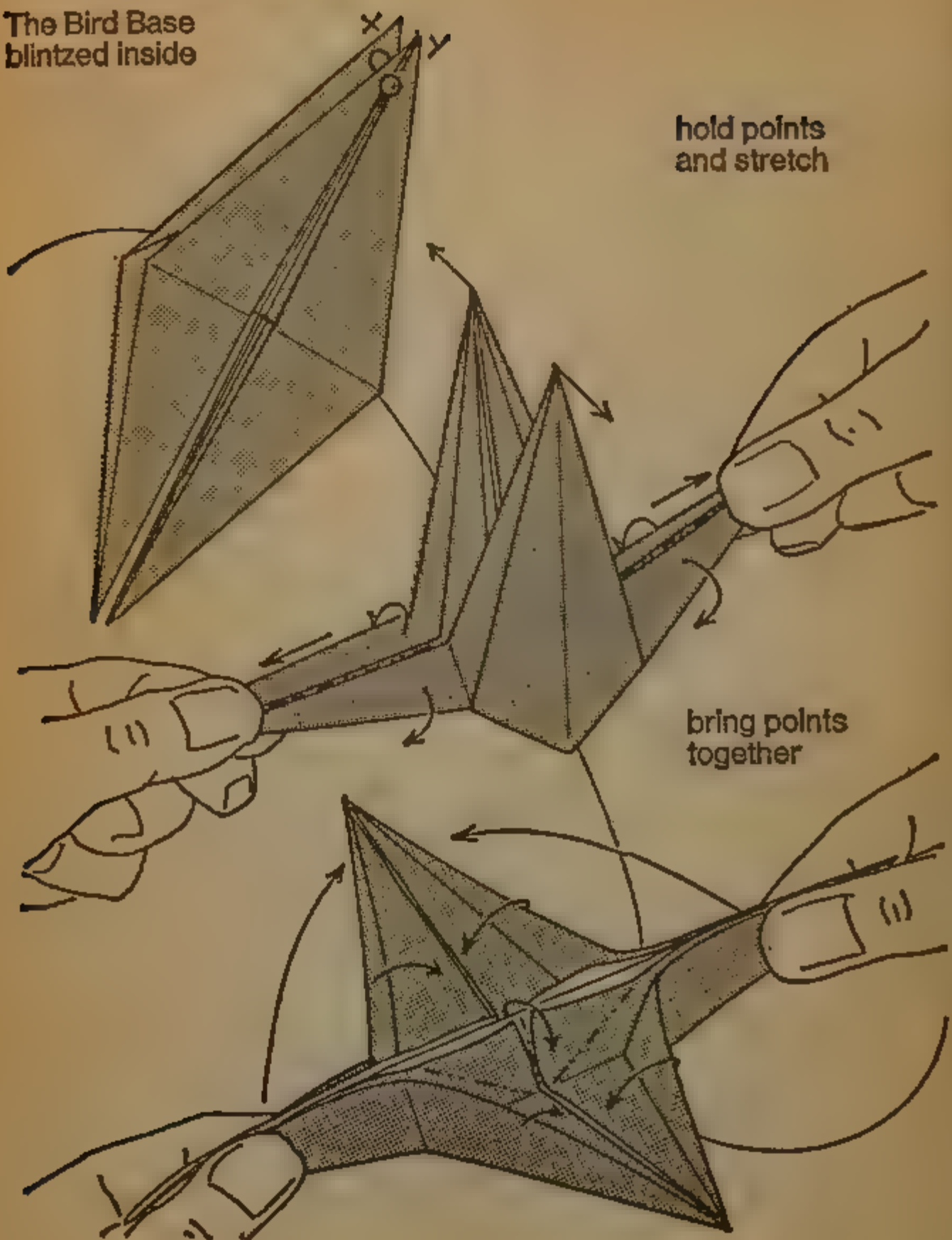
crease a square, fold corners
to middle making an inside Blintz



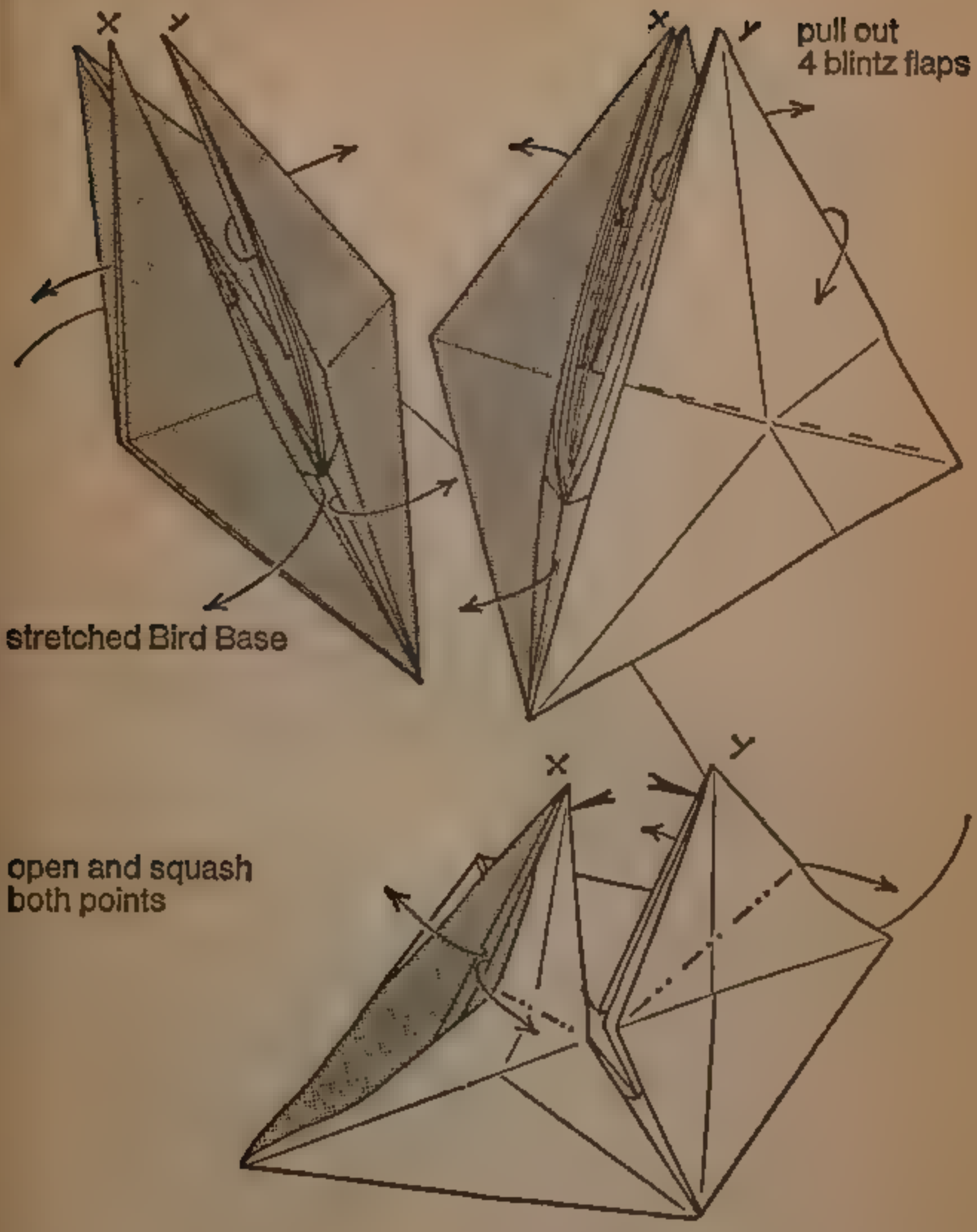
Turtle continued



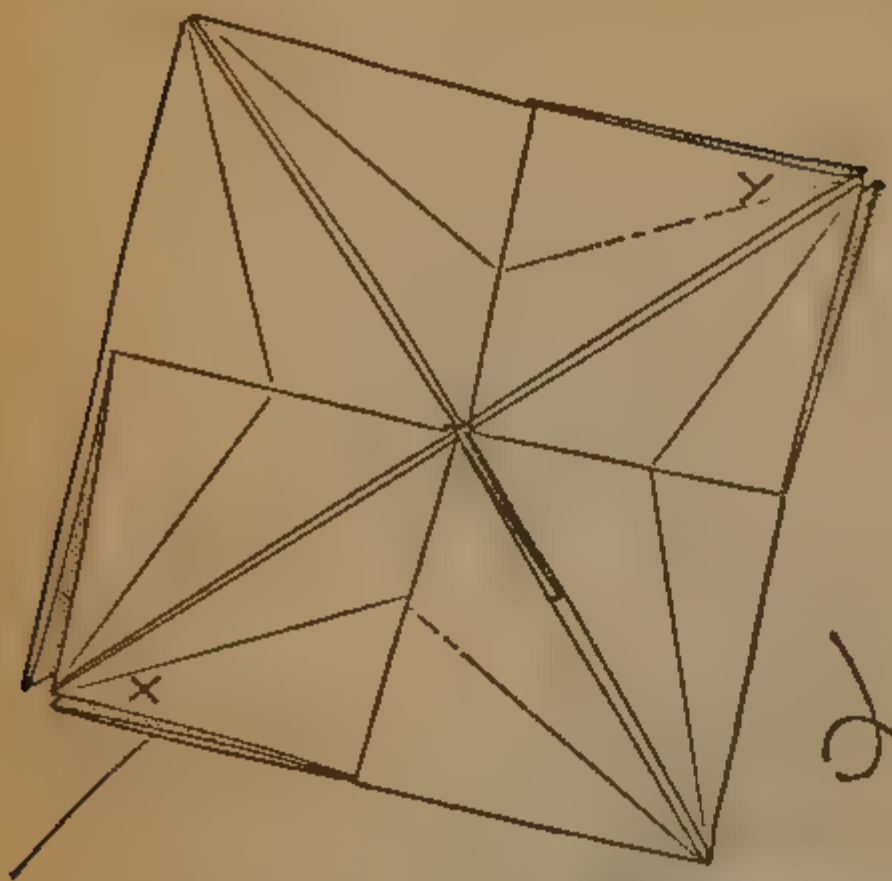
Turtle continued

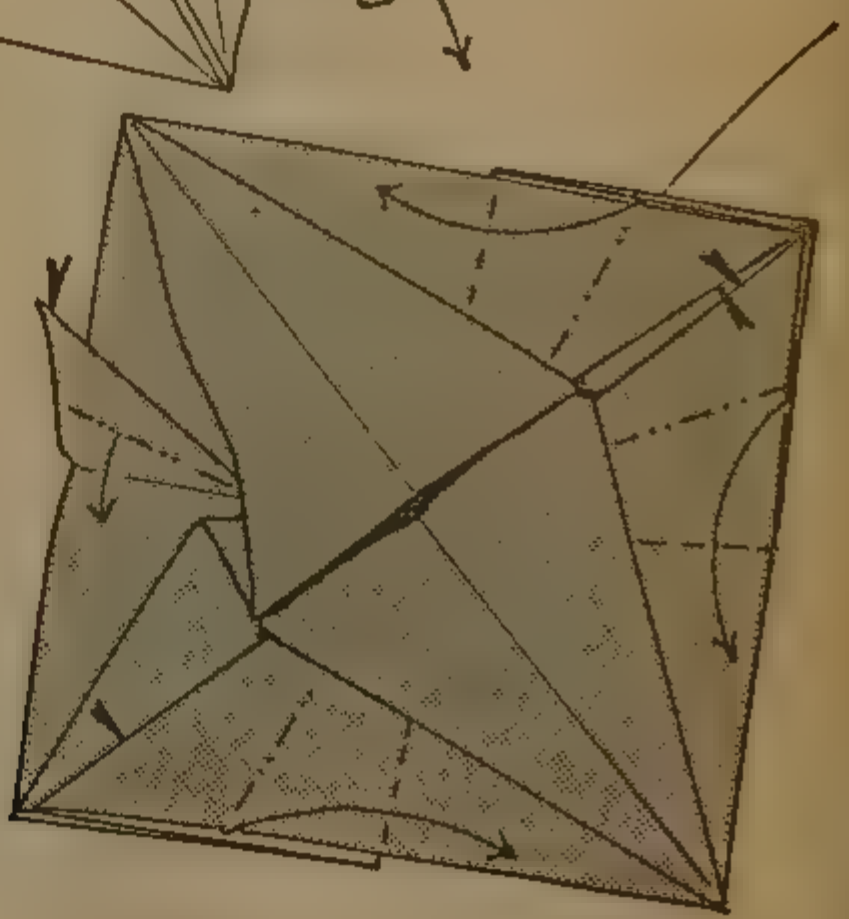


Turtle continued



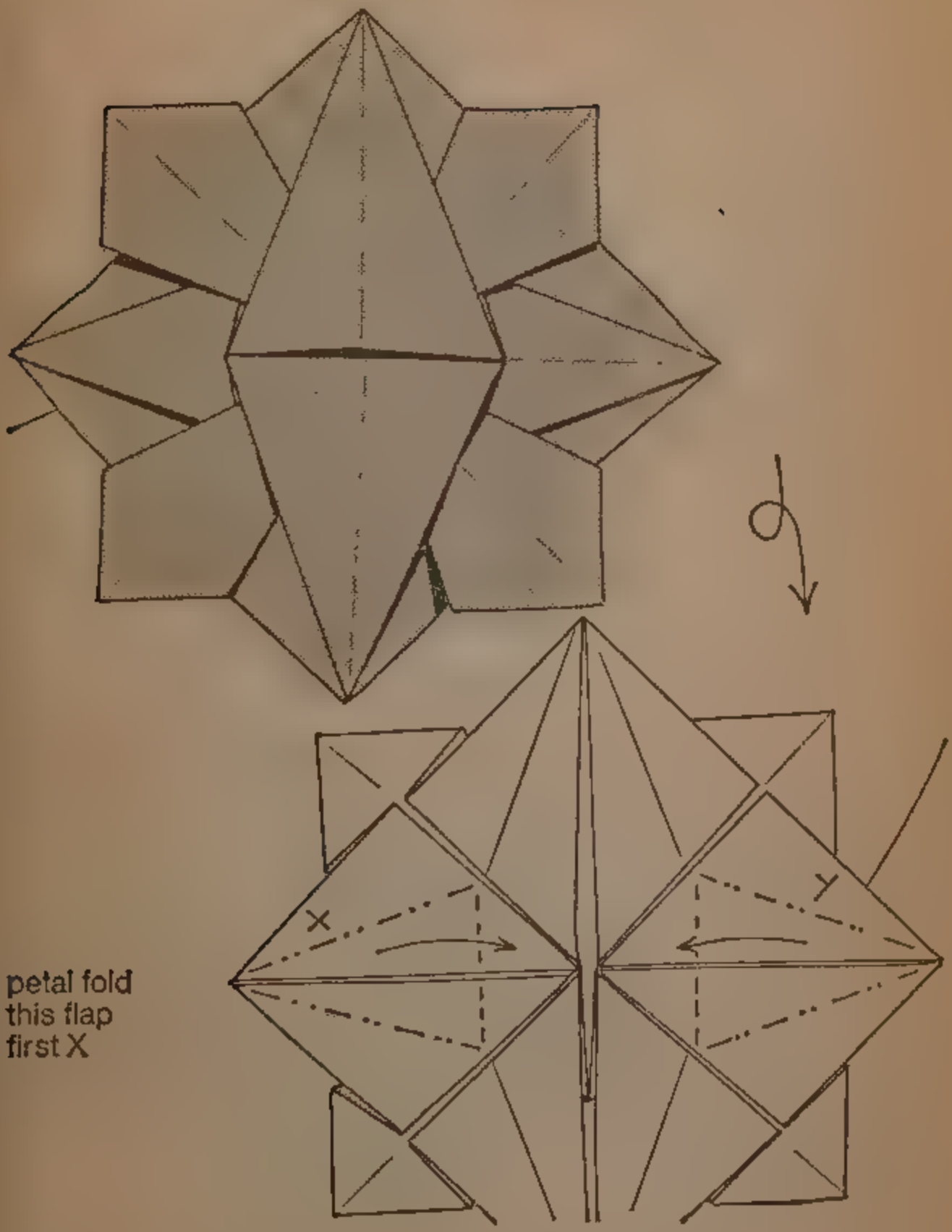
Turtle continued





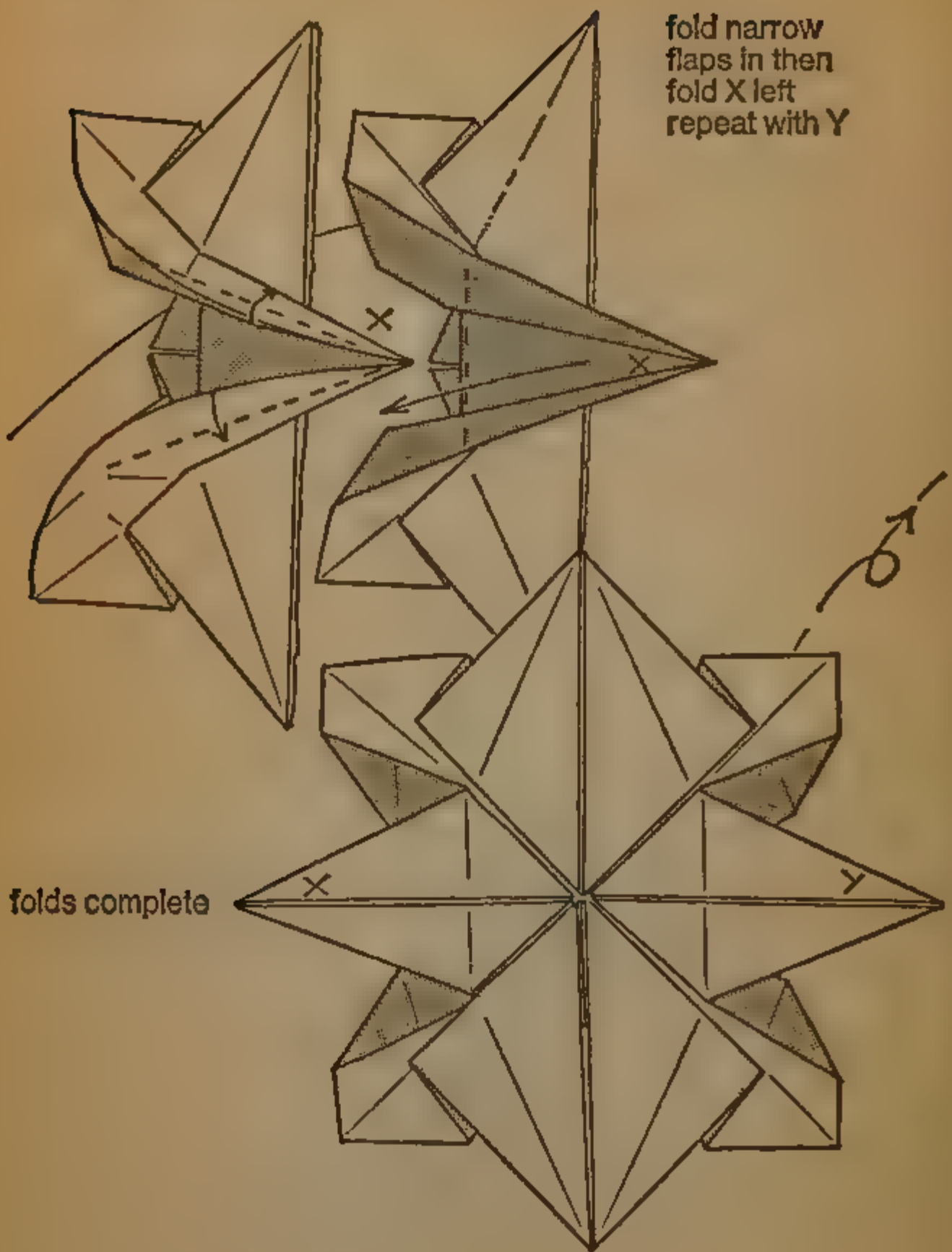
raise 4
flaps and
squash

Turtle continued



petal fold
this flap
first X

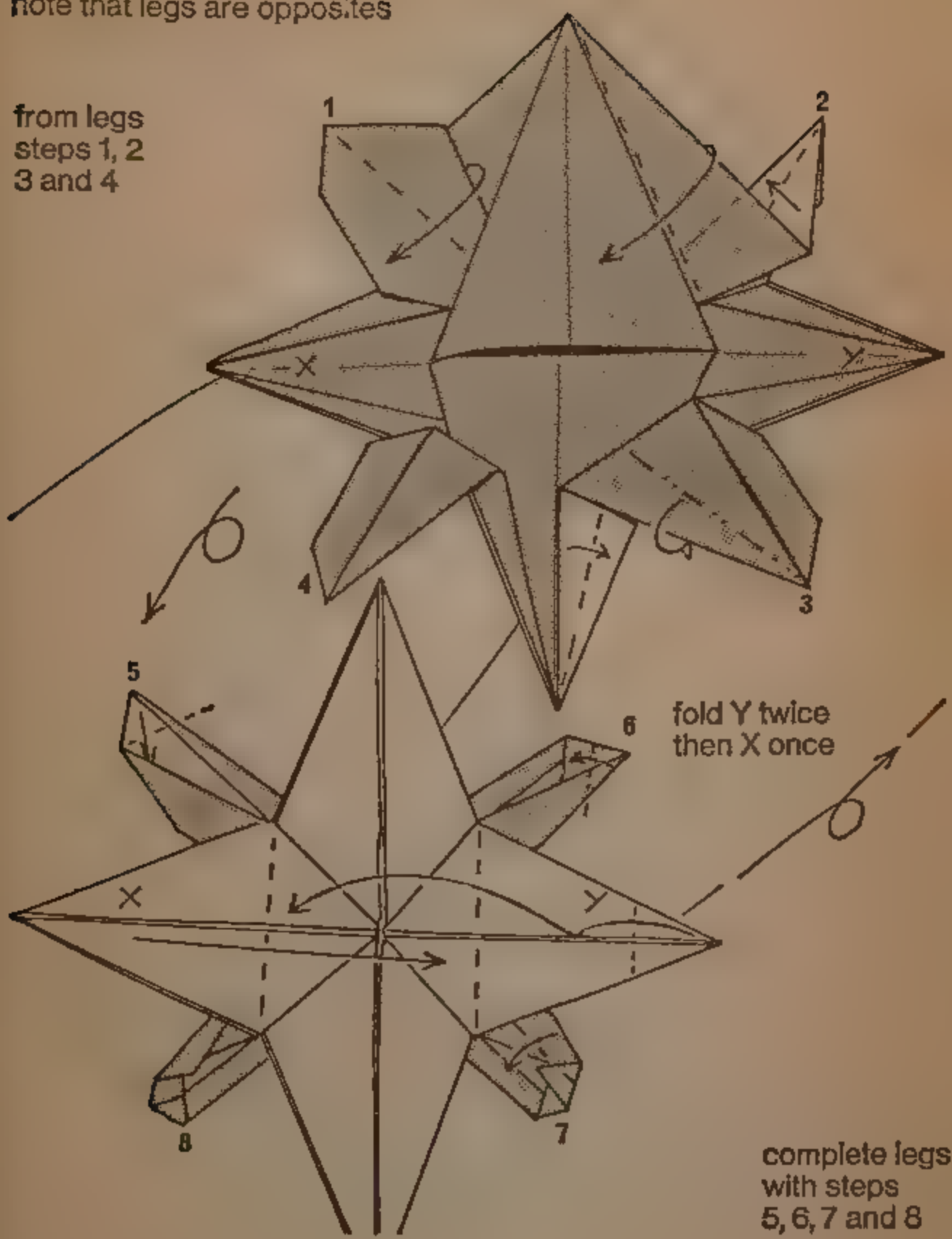
Turtle continued



Turtle continued

note that legs are opposites

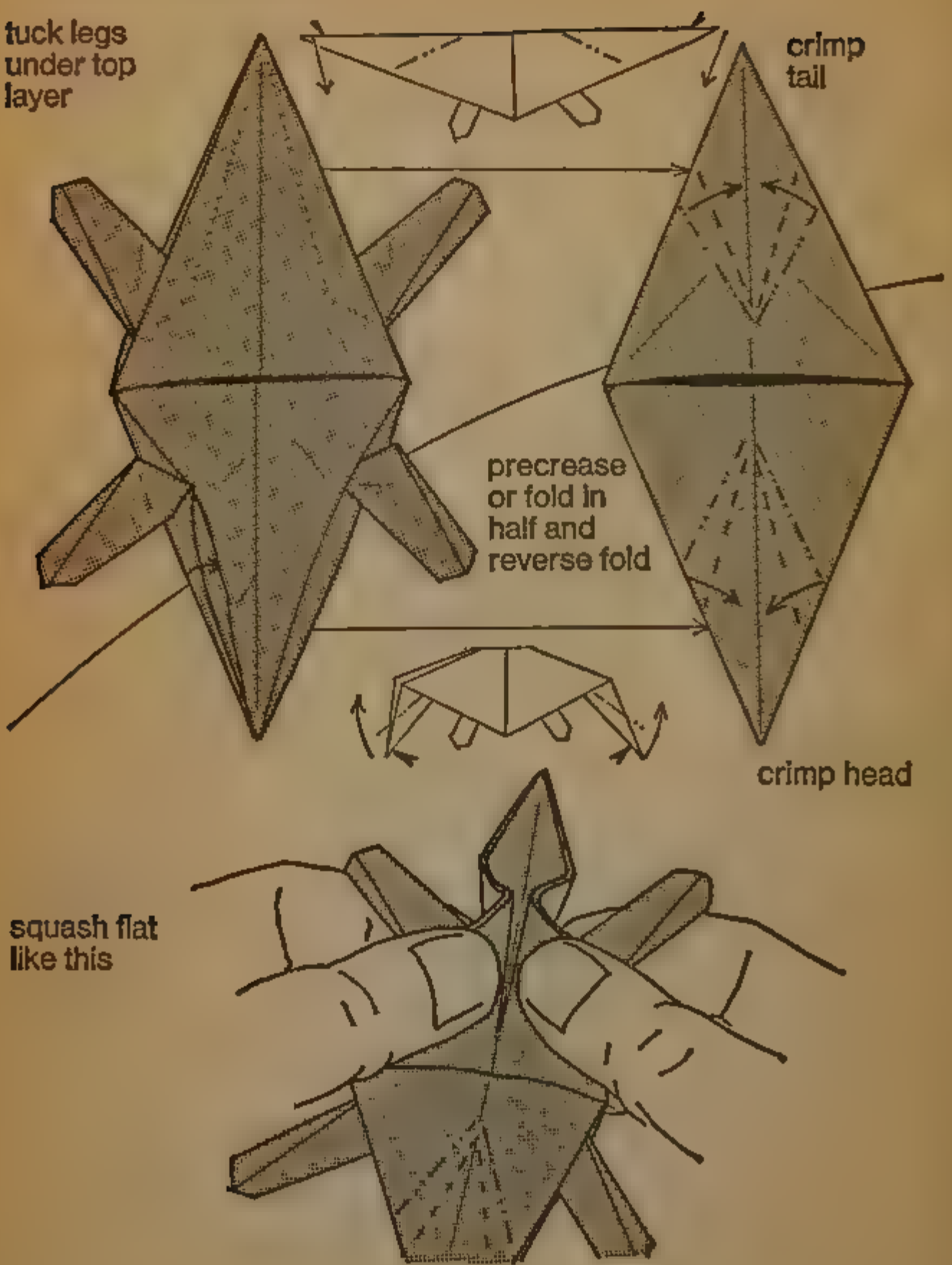
from legs
steps 1, 2
3 and 4



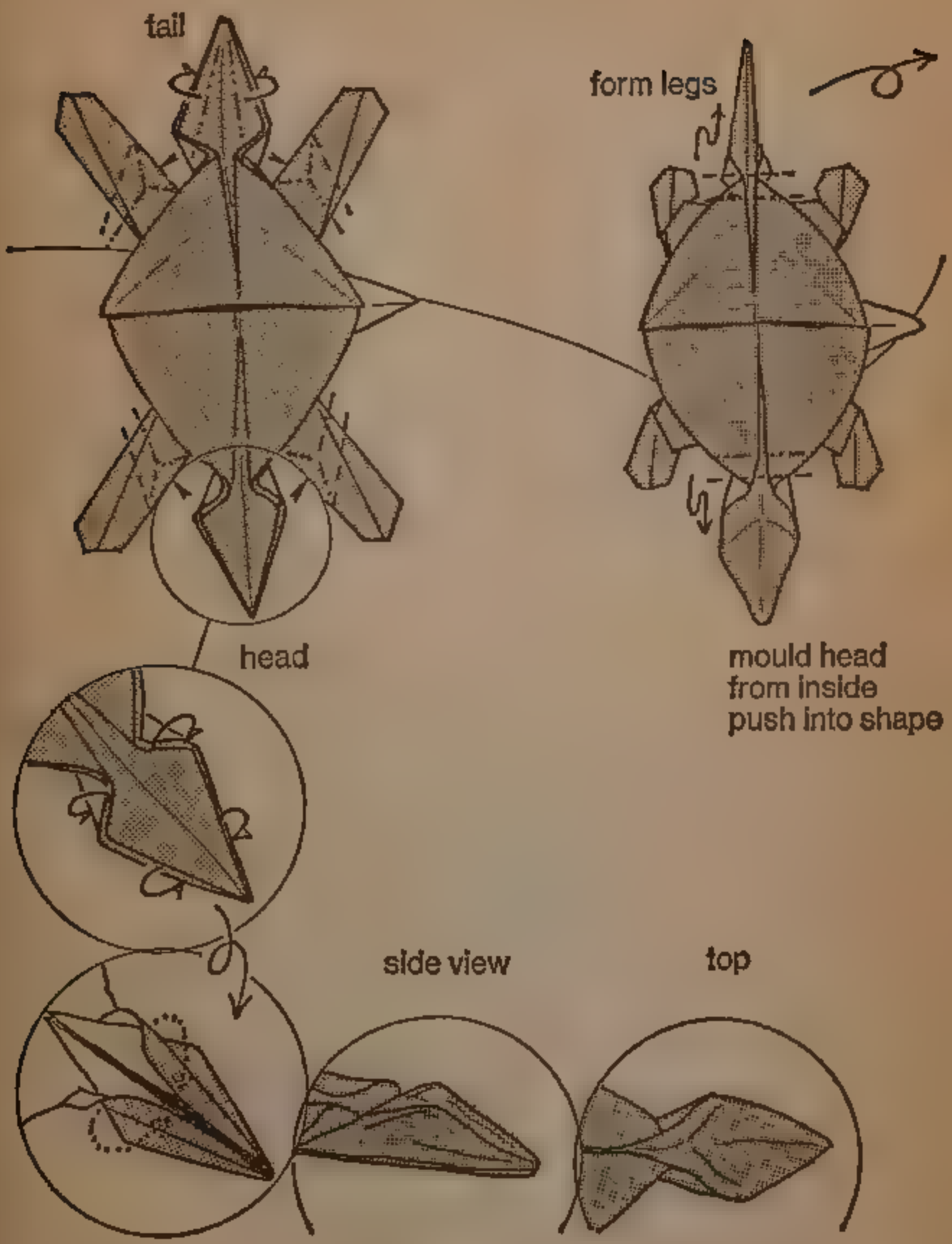
fold Y twice
then X once

complete legs
with steps
5, 6, 7 and 8

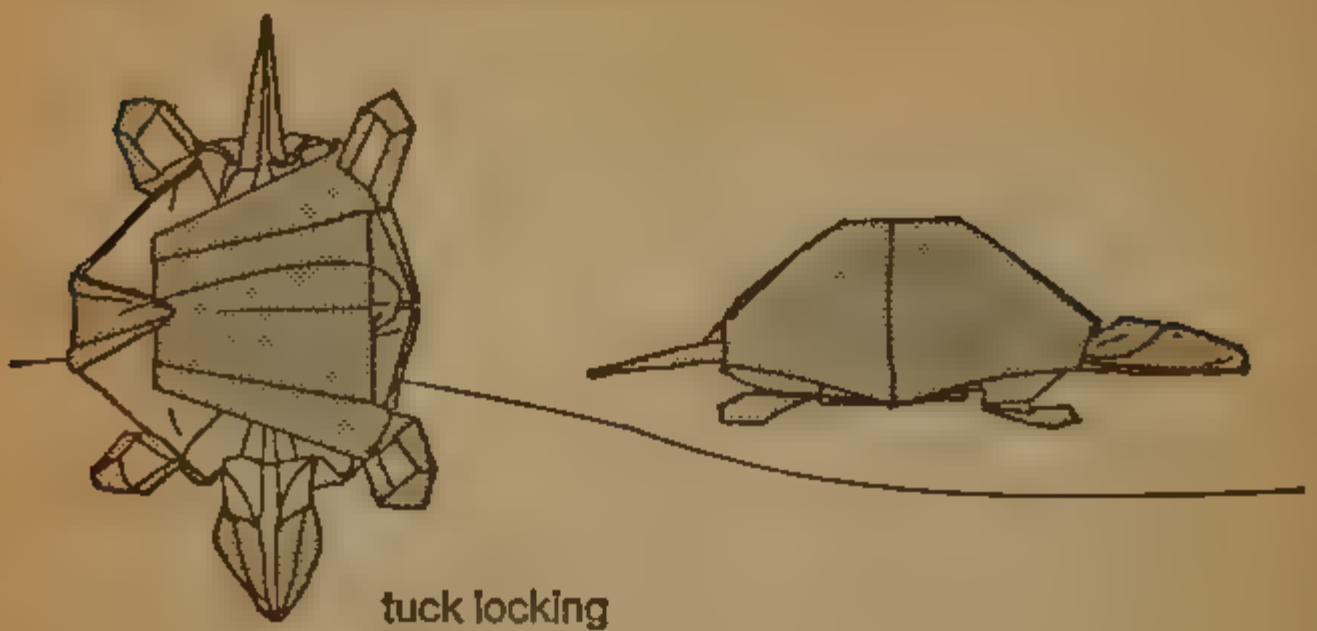
Turtle continued



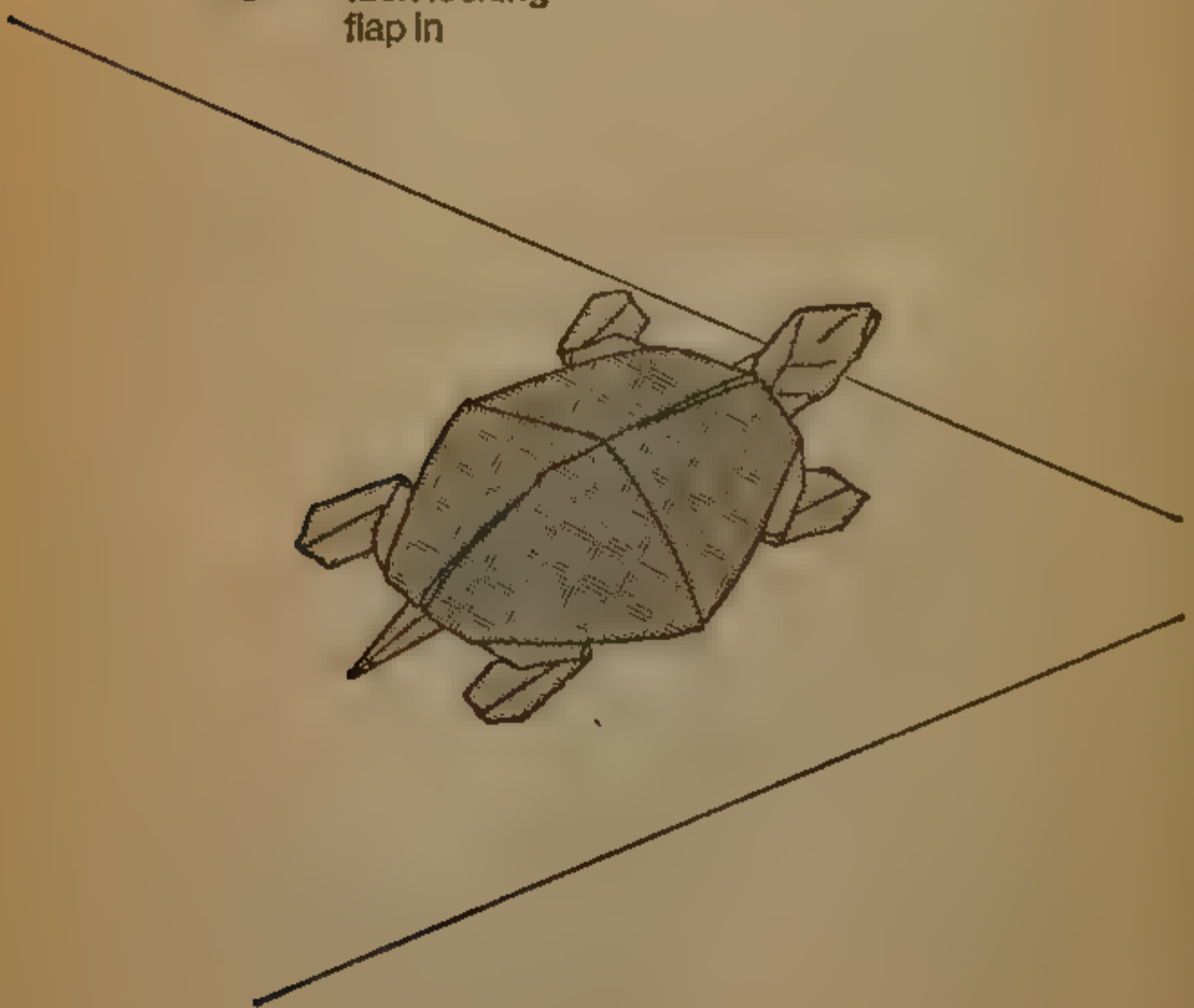
3D Head with Tweezers



Turtle A Superb Model

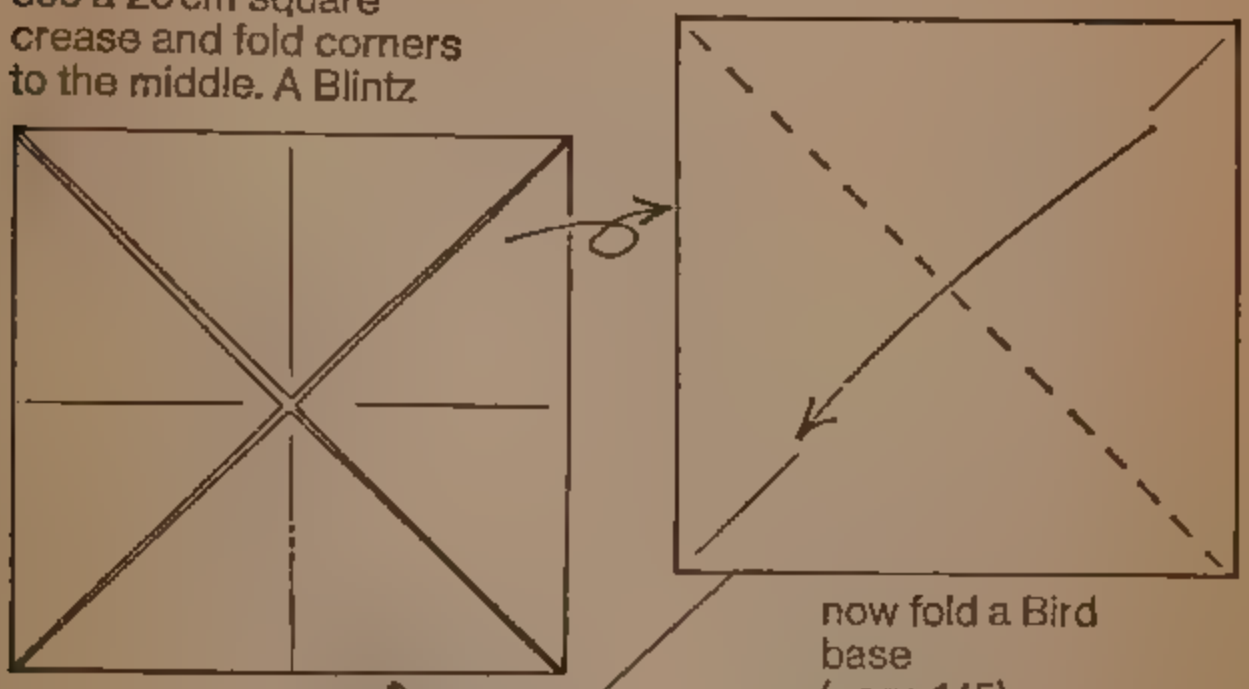


tuck locking
flap in

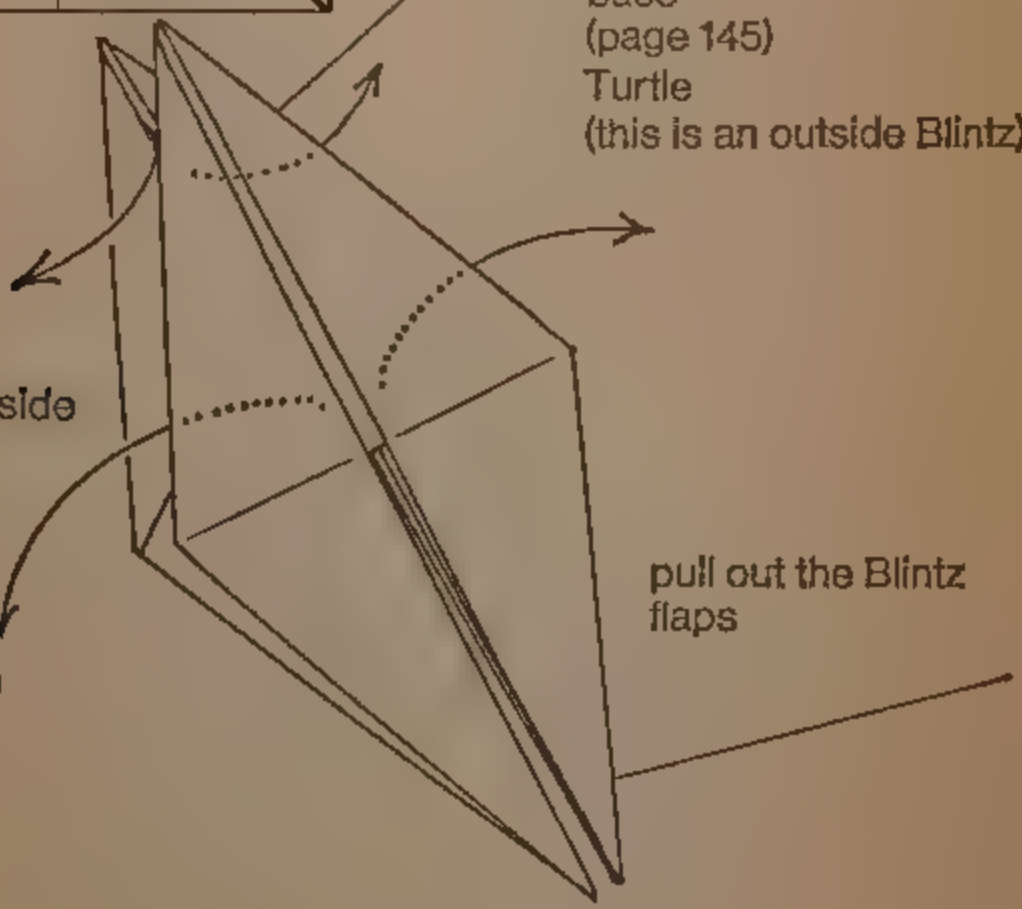


Flying Pegasus Edward Megrath Scunthorpe

use a 20 cm square
crease and fold corners
to the middle. A Blintz



now fold a Bird
base
(page 145)
Turtle
(this is an outside Blintz)

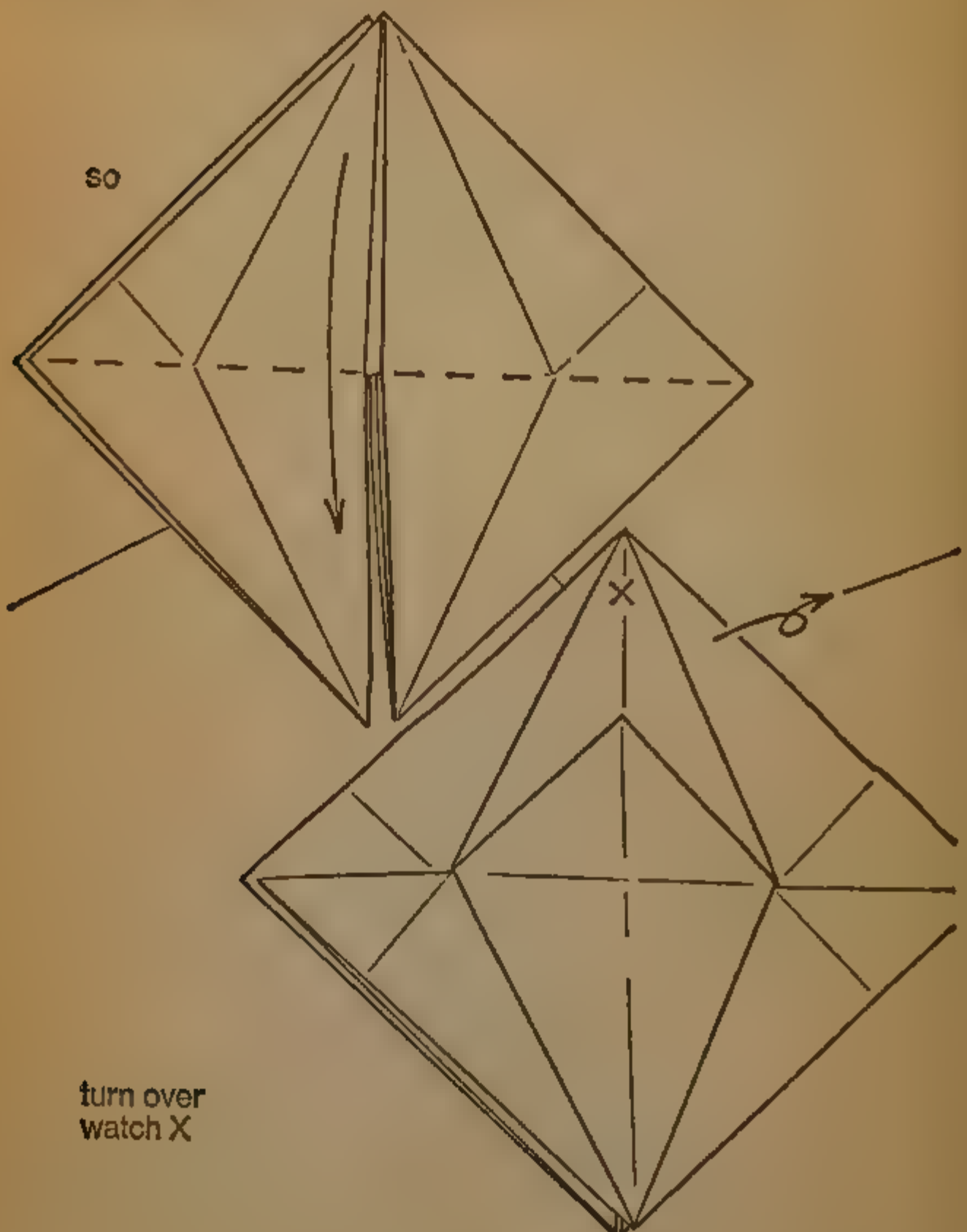


Bird Base
Blintzed outside

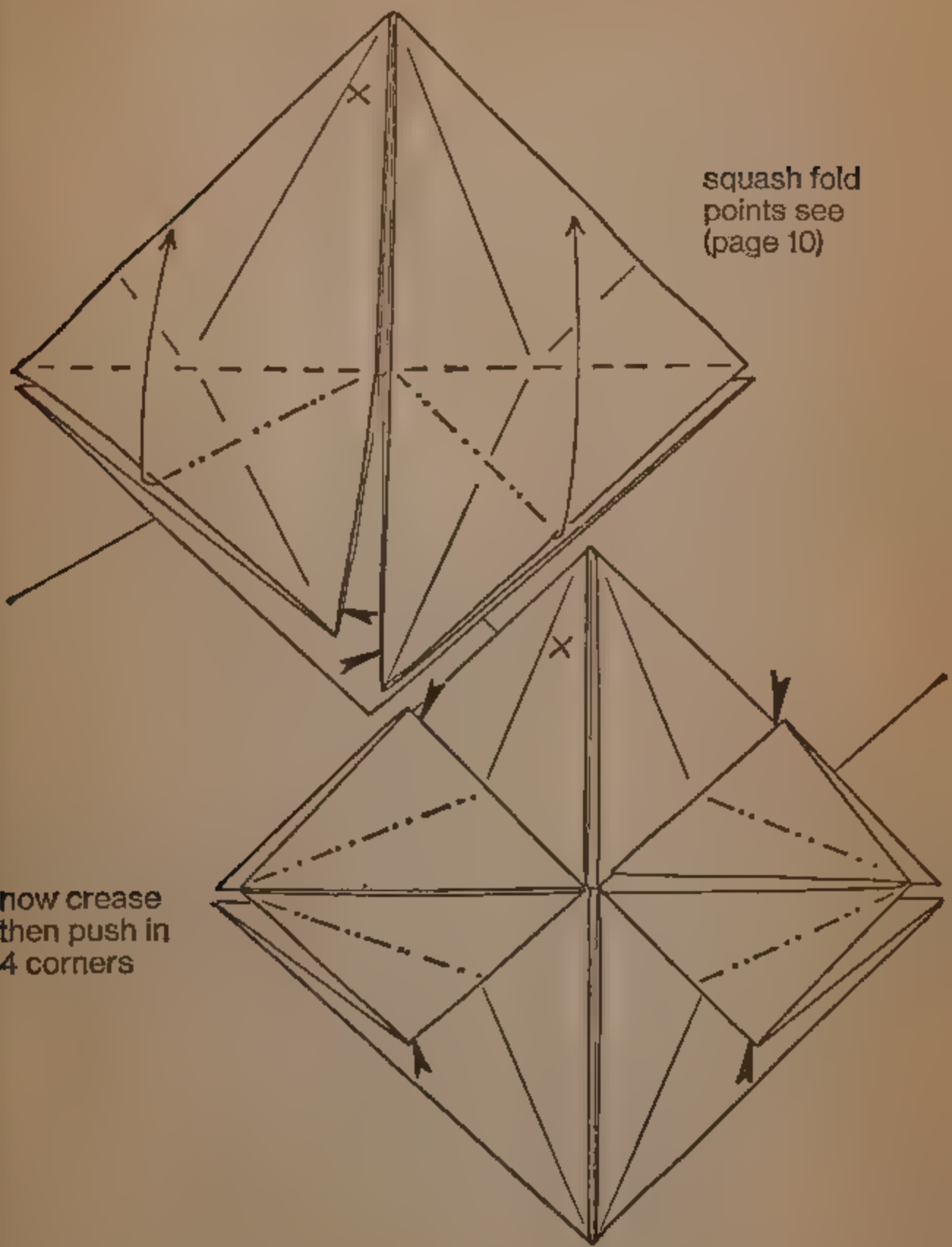
pull out the Blintz
flaps

(see page 4)

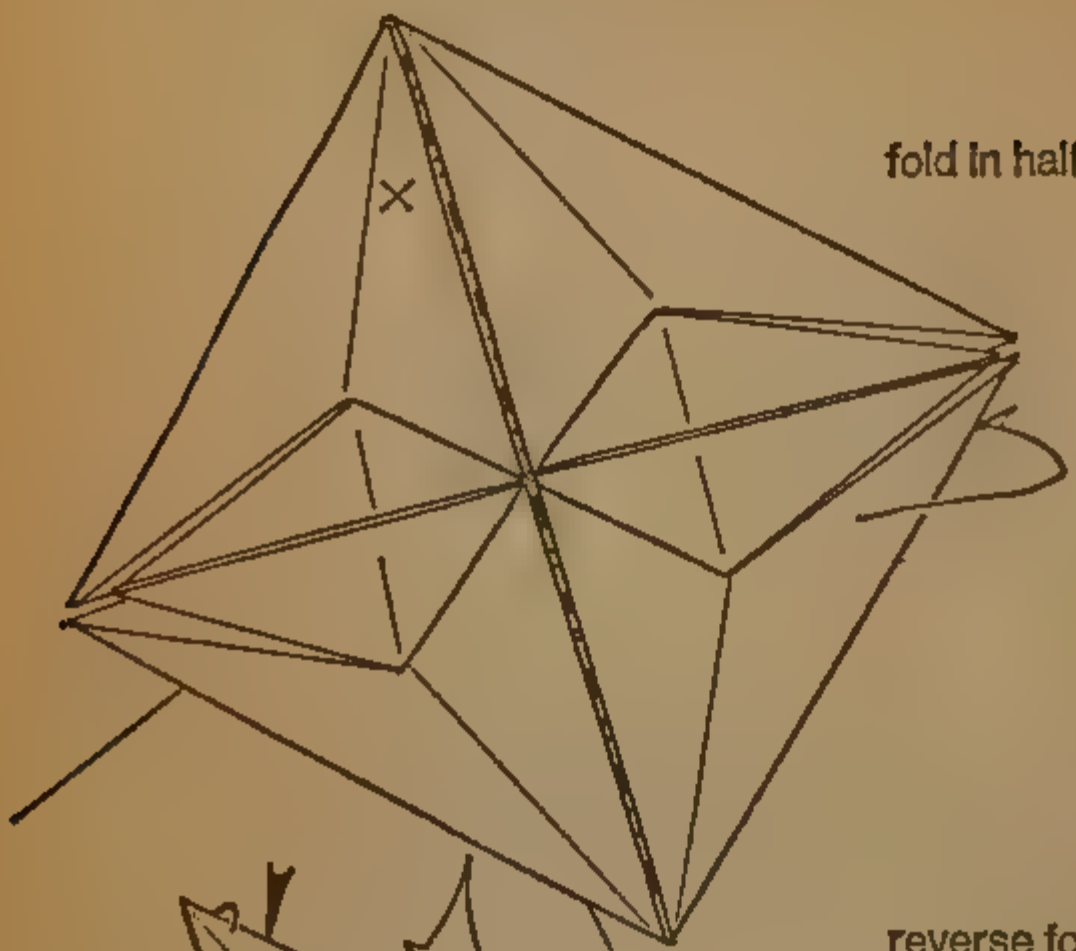
Flying Pegasus continued

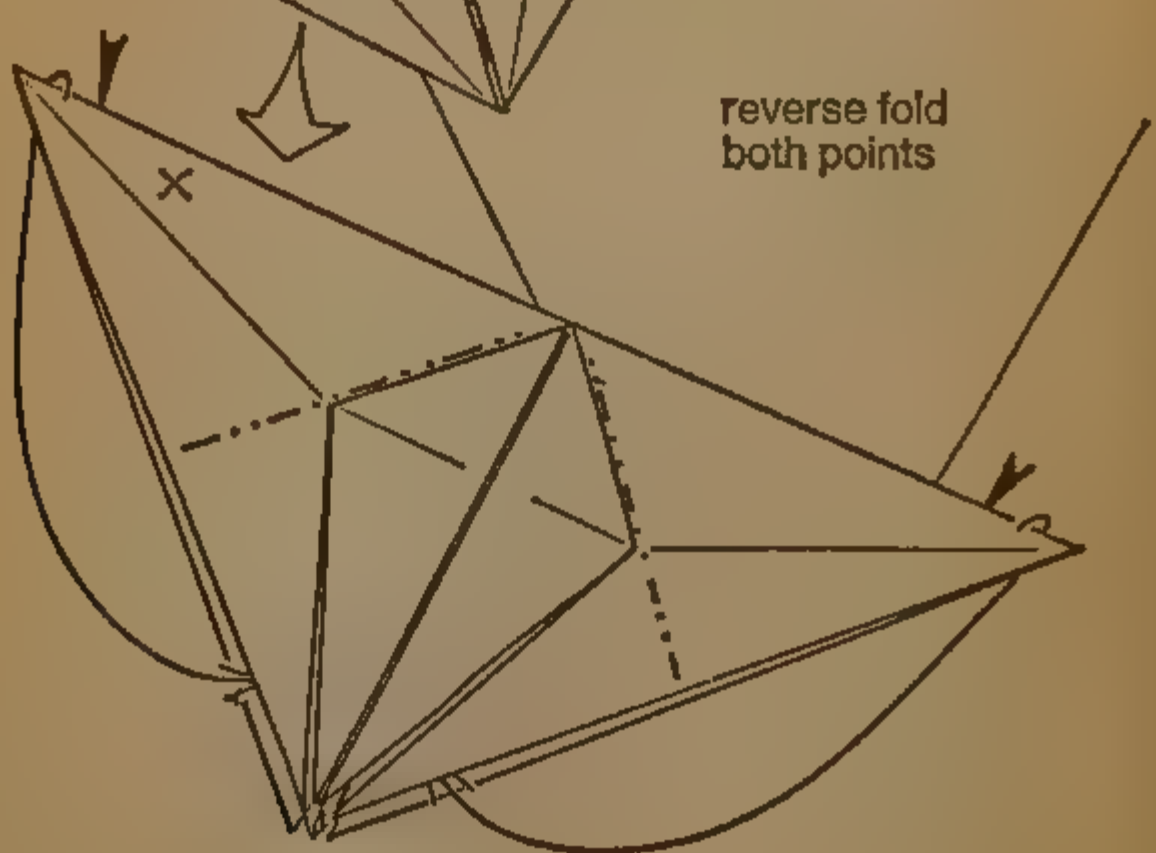


Flying Pegasus continued

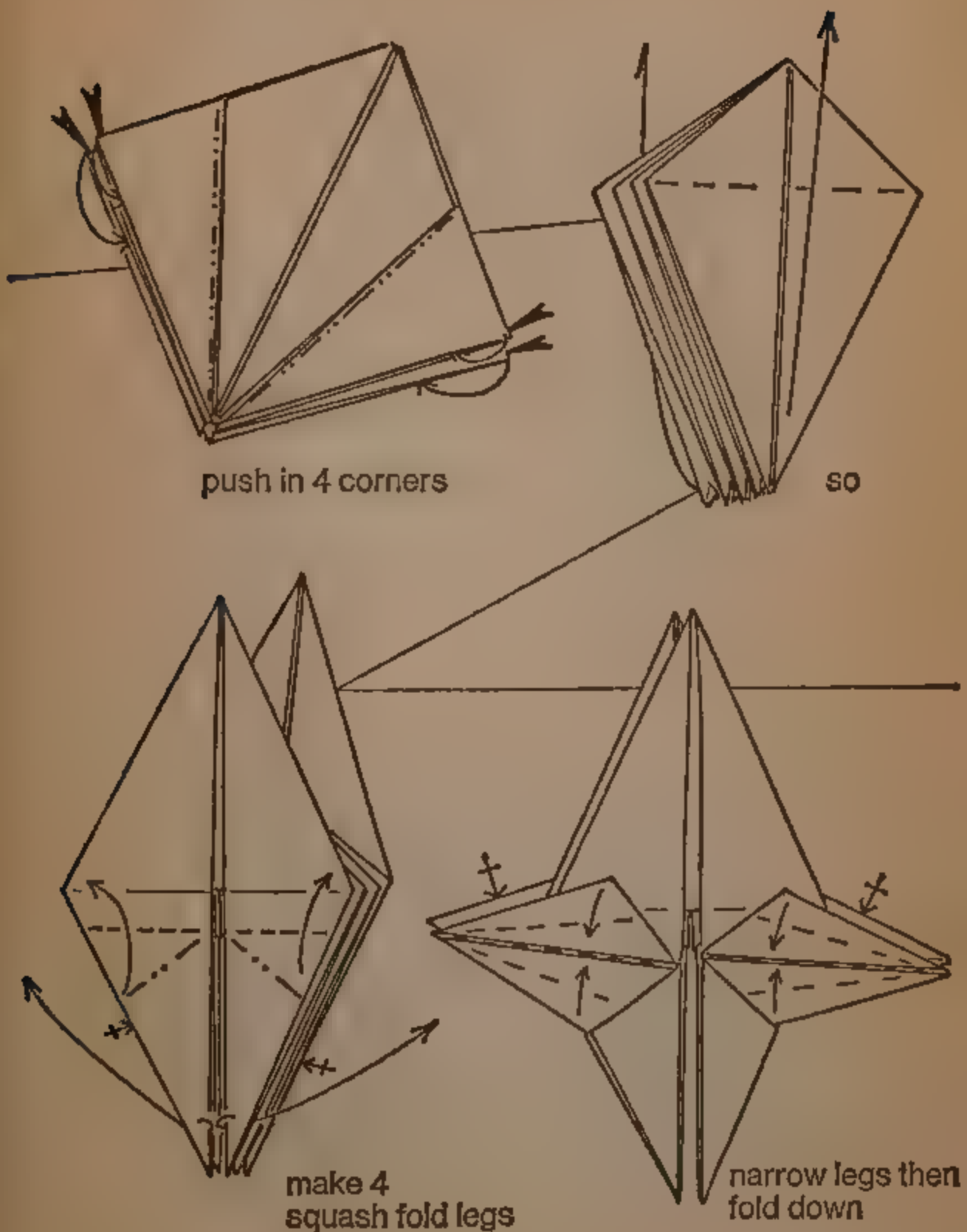


Flying Pegasus continued

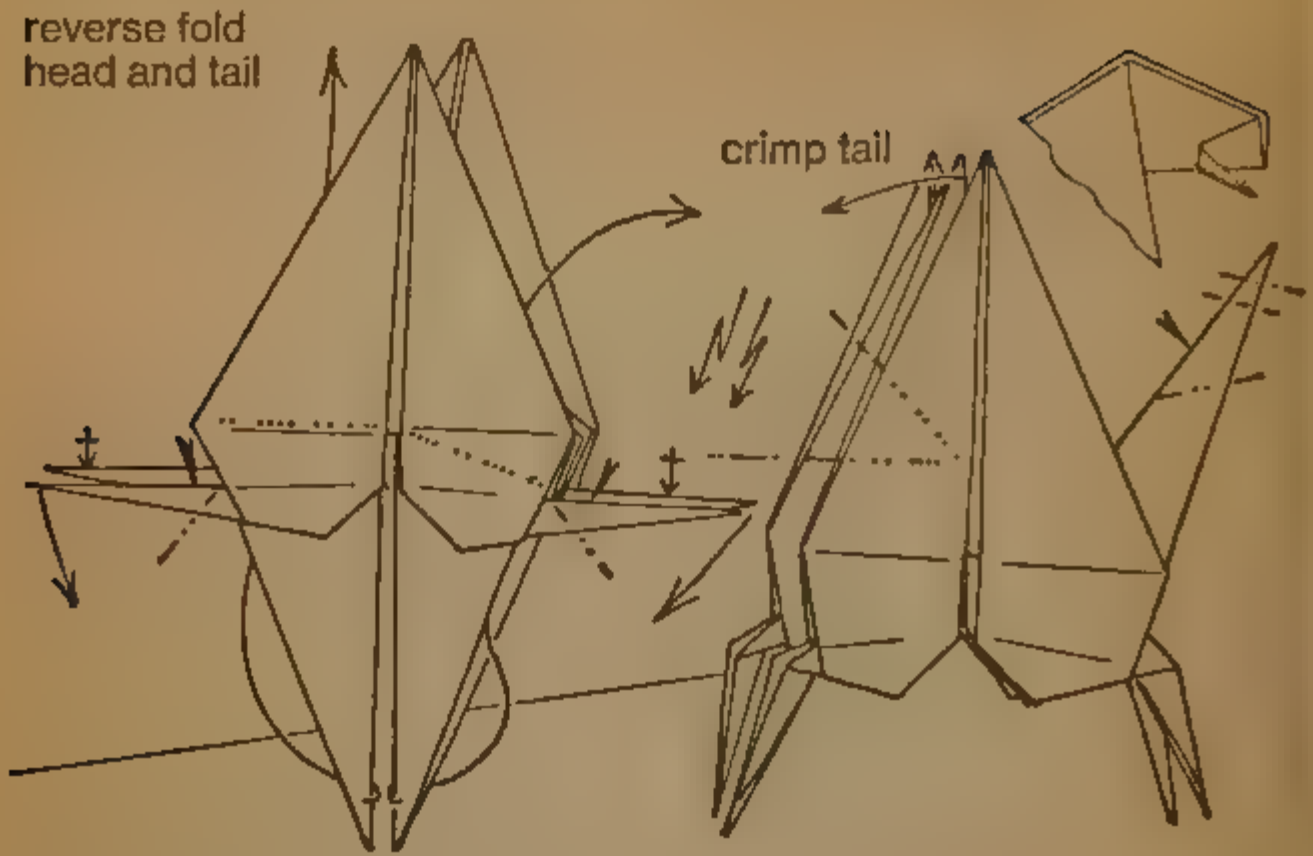




Flying Pegasus continued

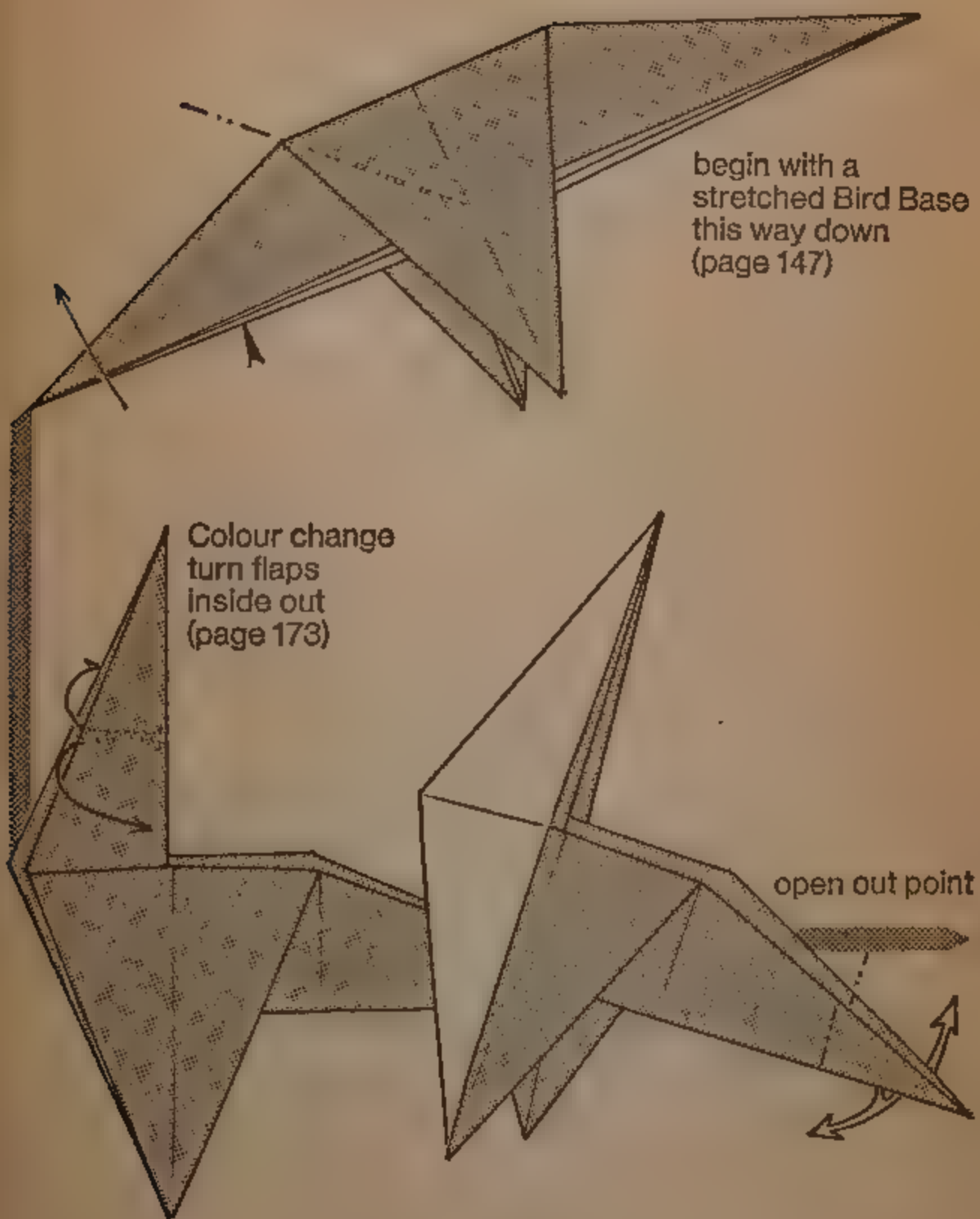


Pull legs and Wings flap

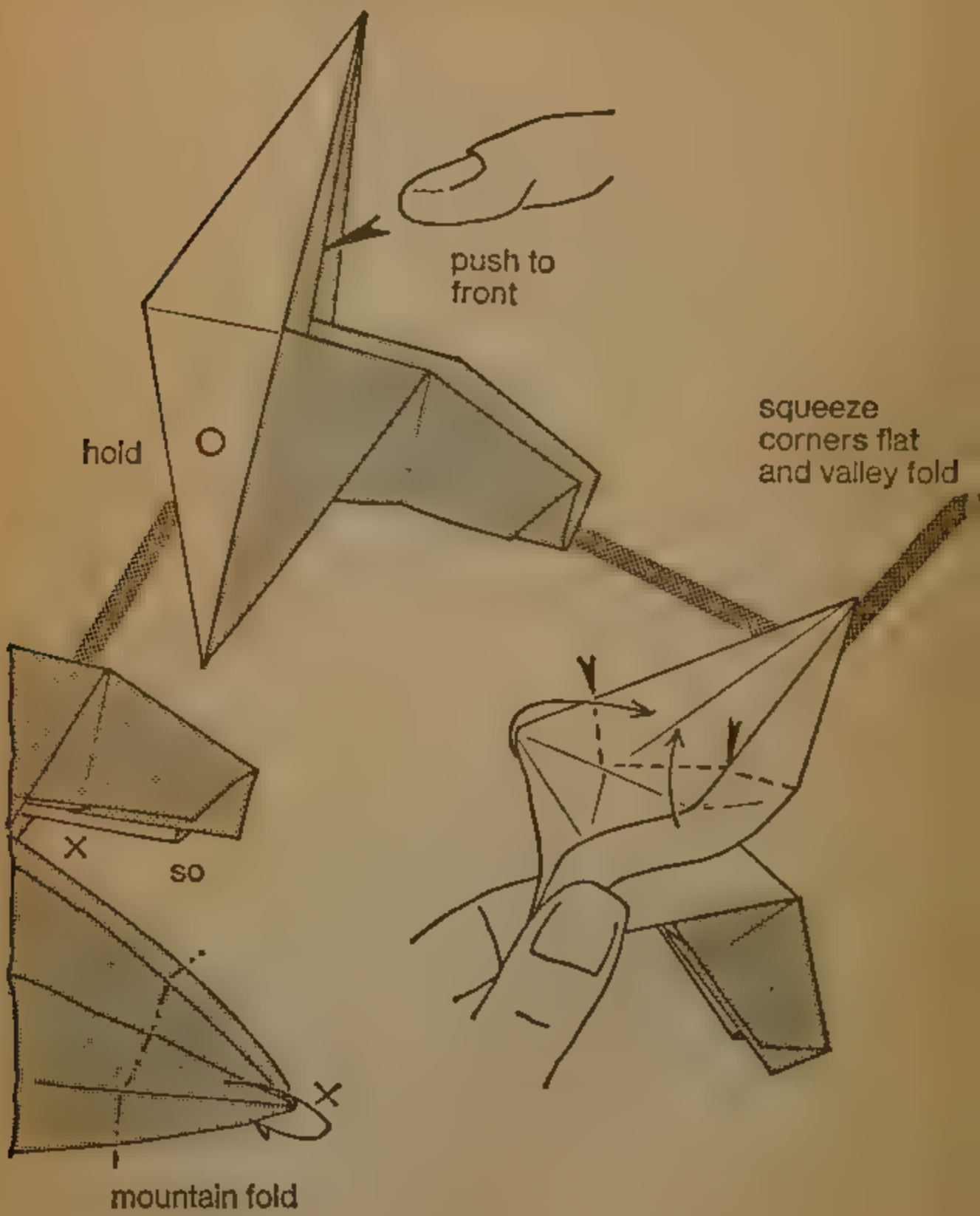


Frog on a Lily Pad

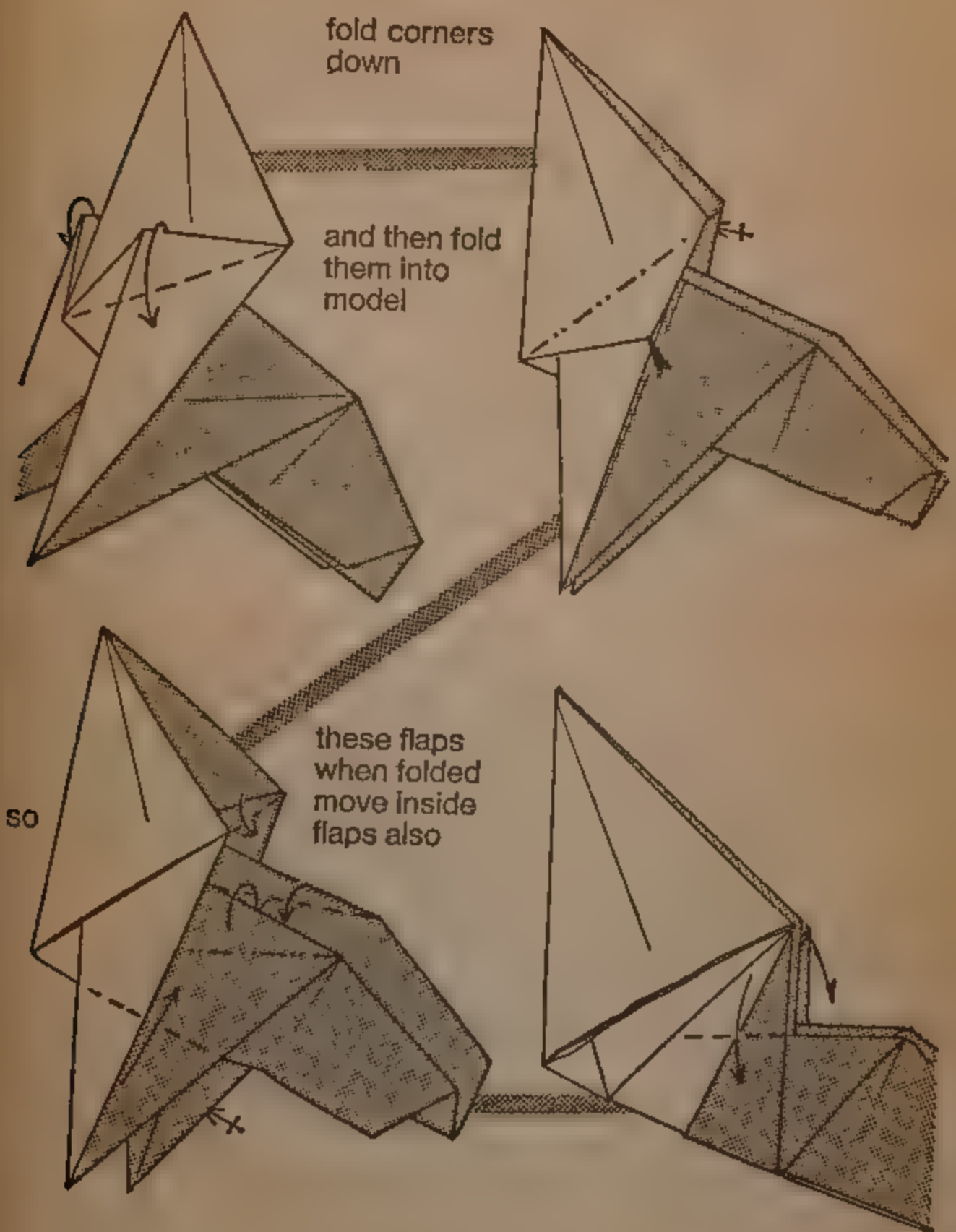
Pat Crawford America



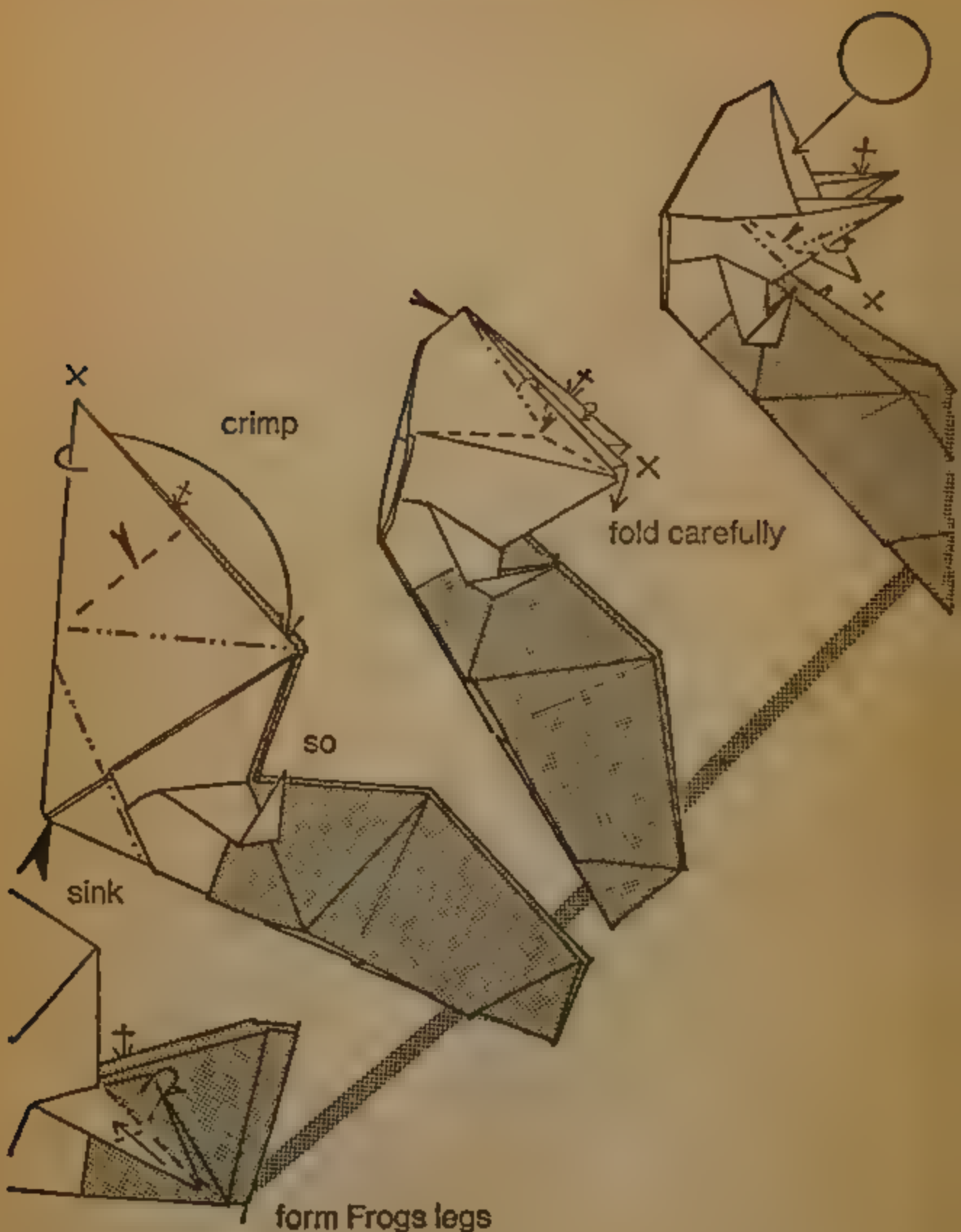
Frog on a Lily Pad continued



Frog on a Lily Pad continued

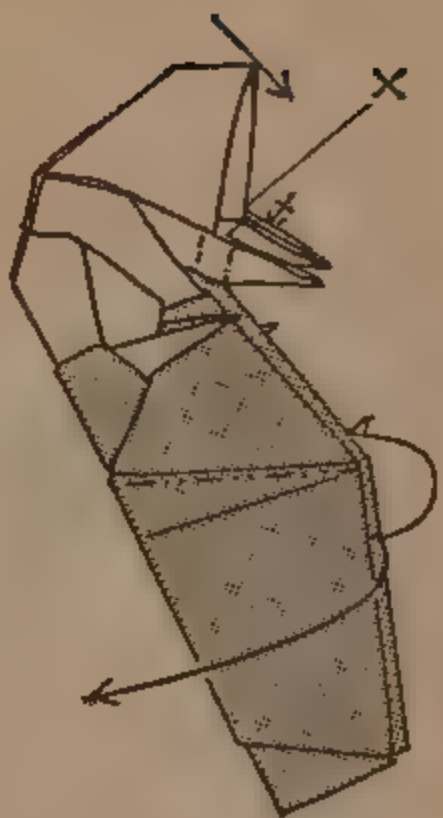


Frog on a Lily Pad continued

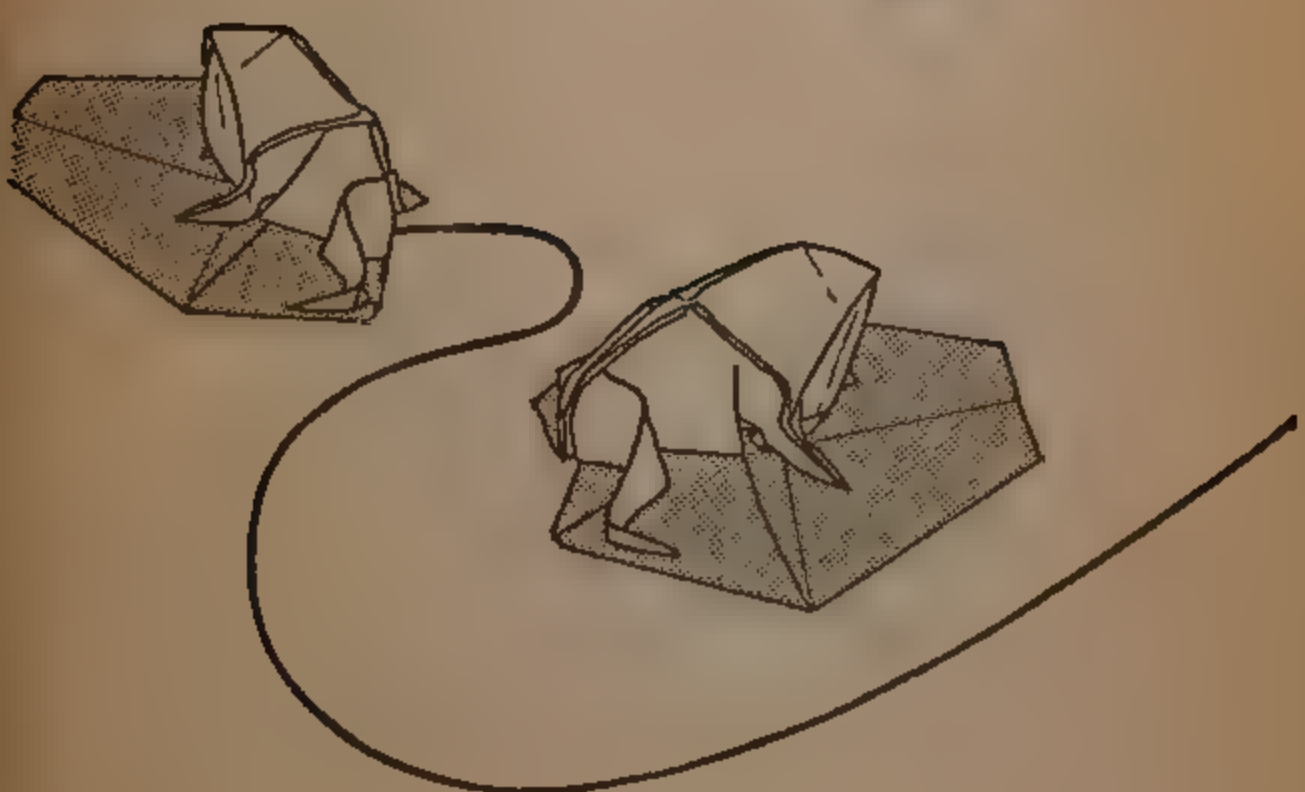


A Superb Model

chest pleated
tip folded left



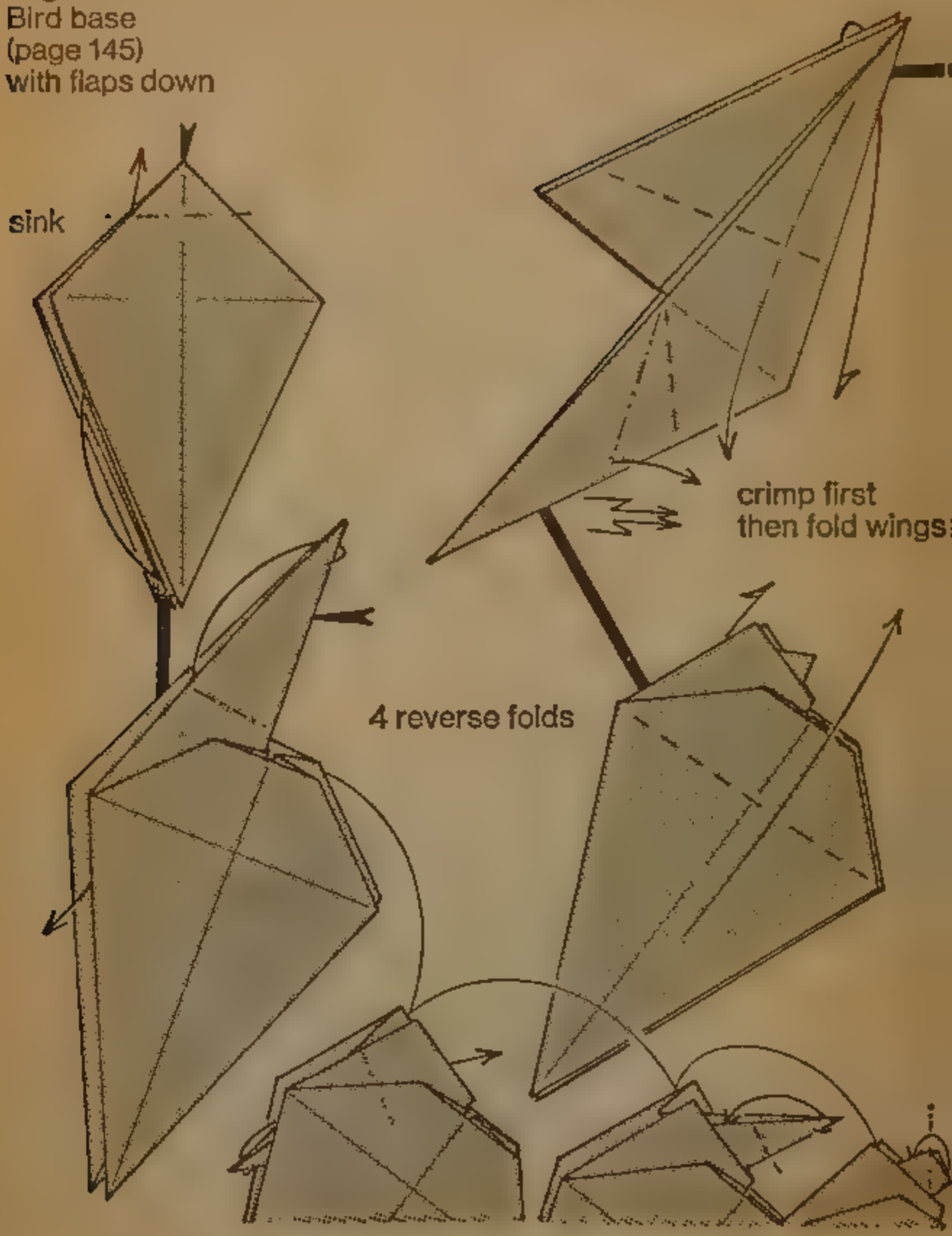
open leaf
pull Frog
forward



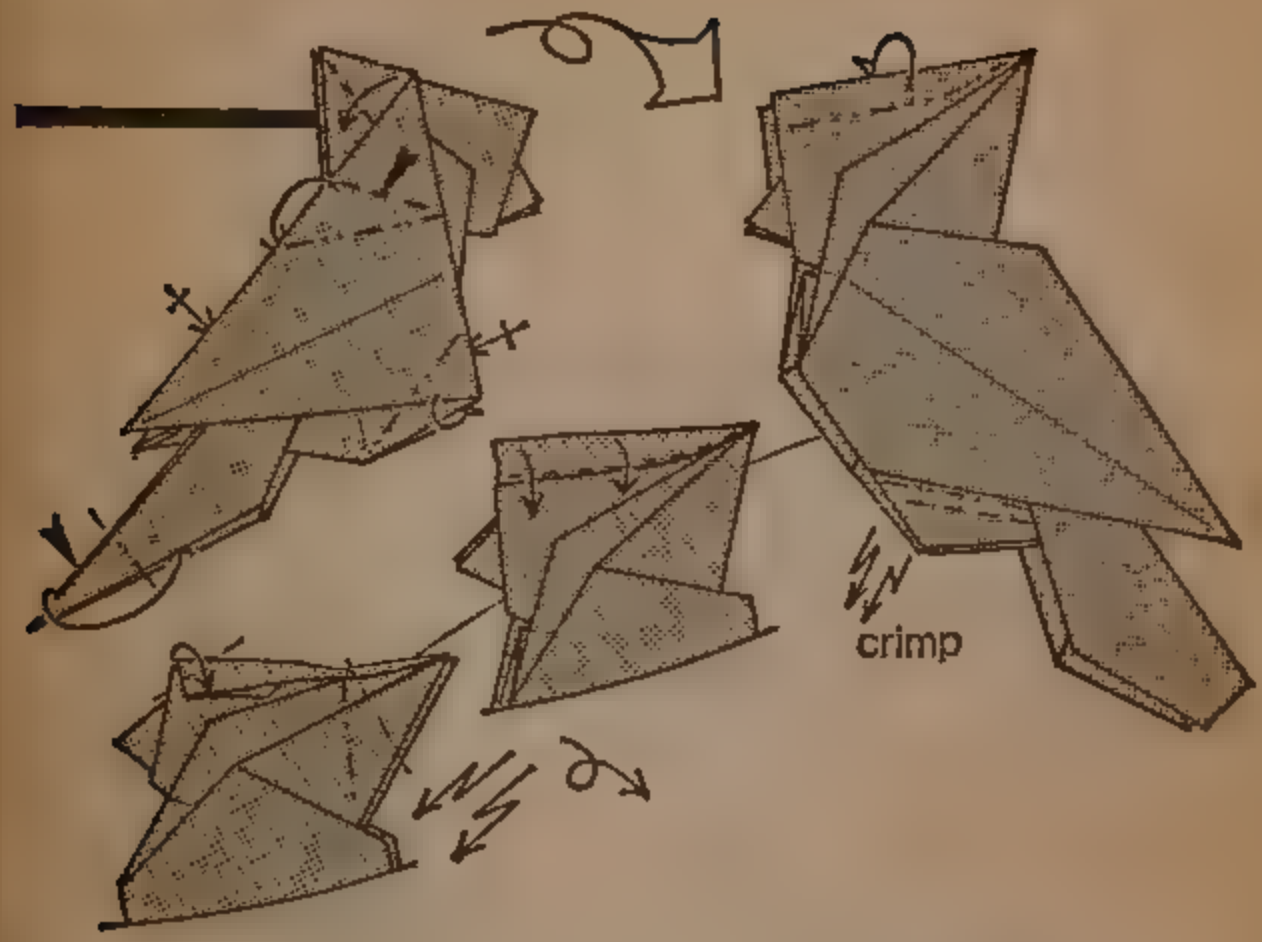
Cardinal

Alice Gray American

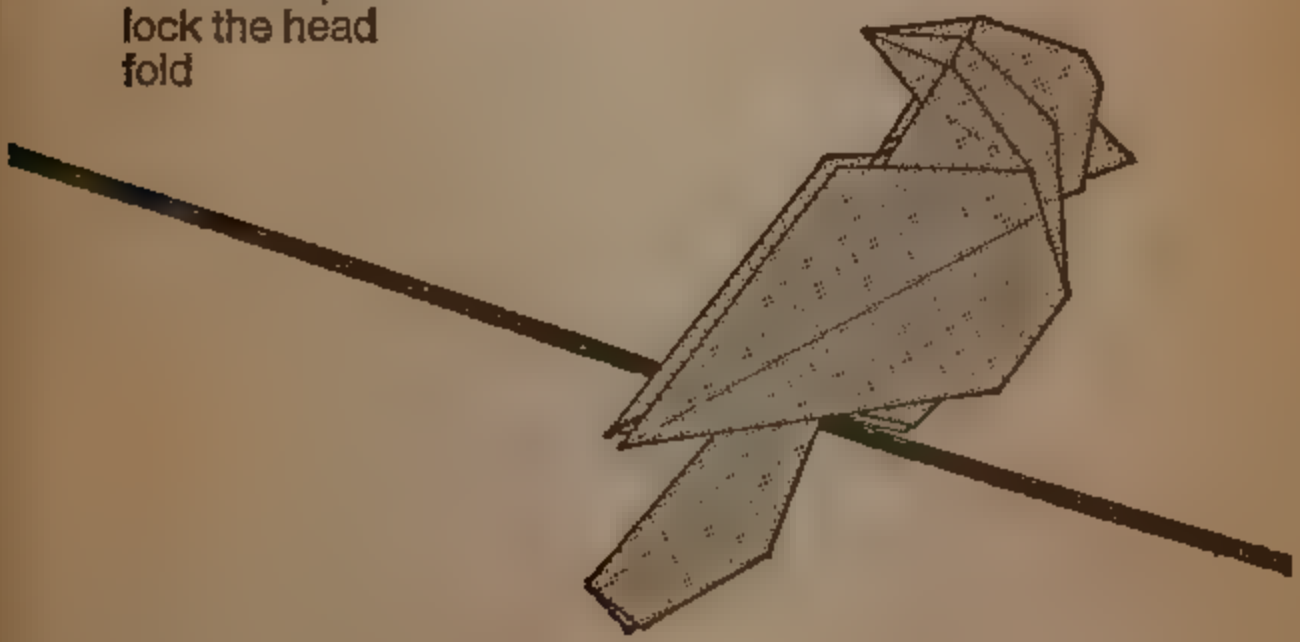
begin with a
Bird base
(page 145)
with flaps down



Cardinal continued

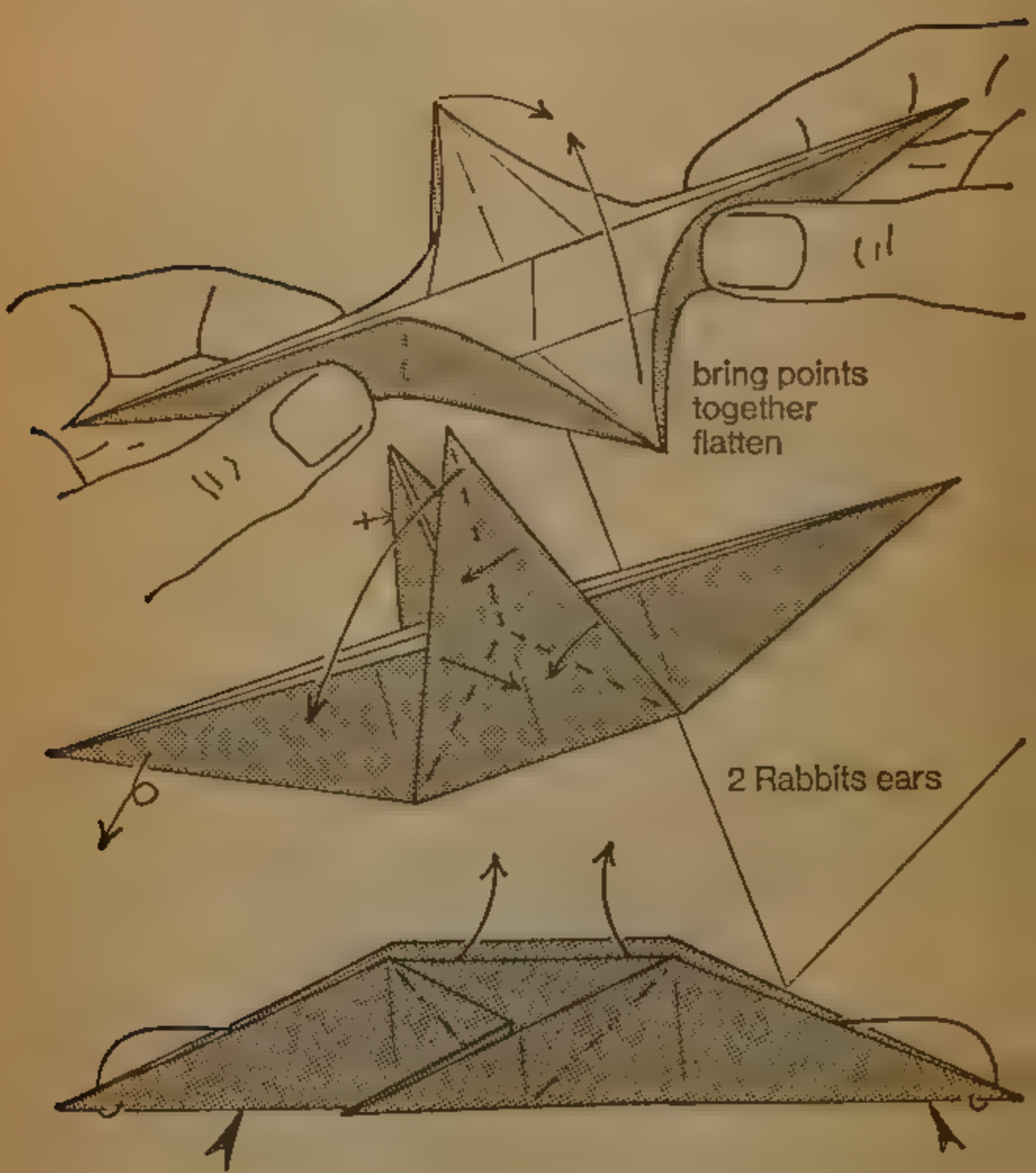


these crimps lock the head fold

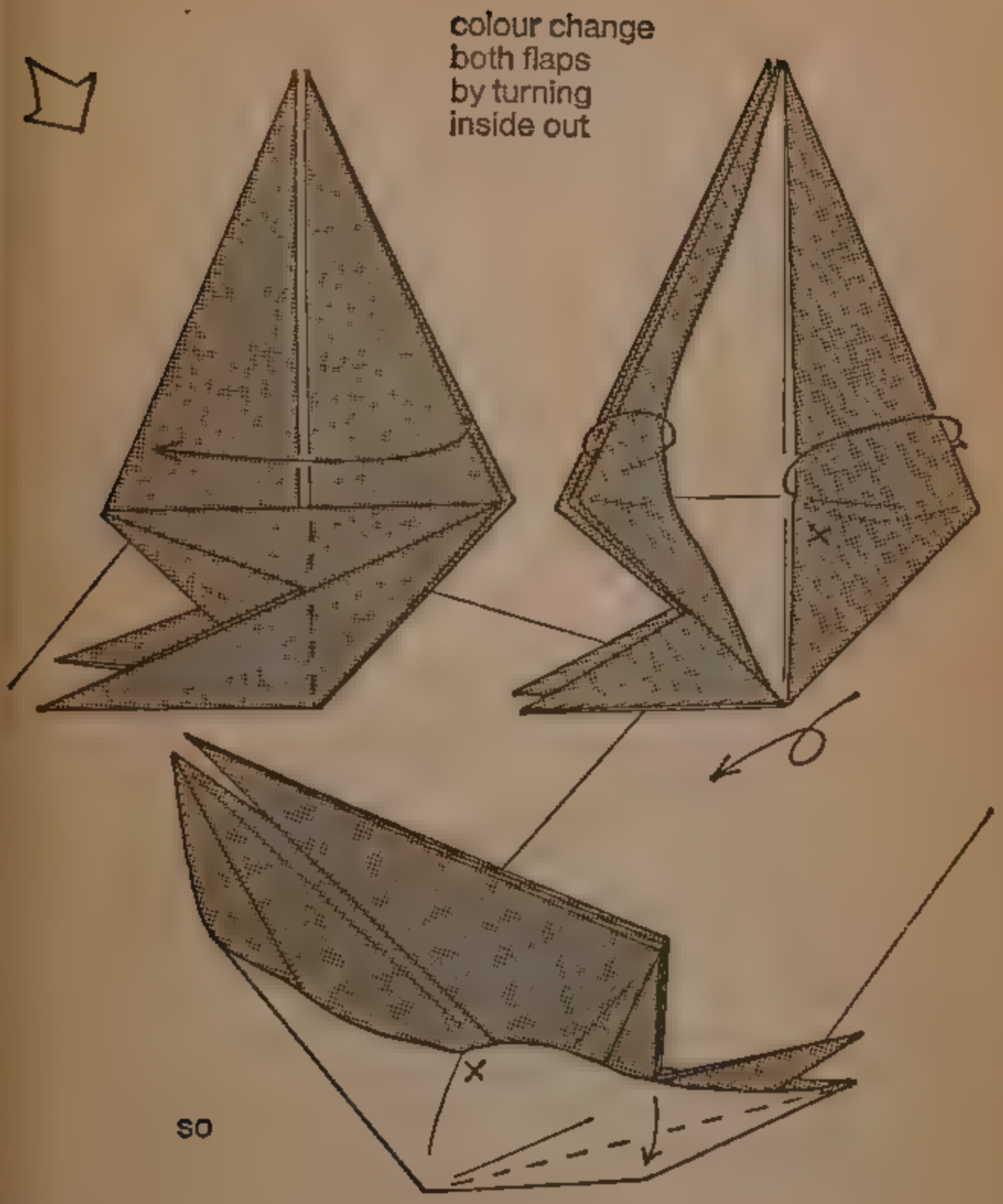


Fox Simon Williams

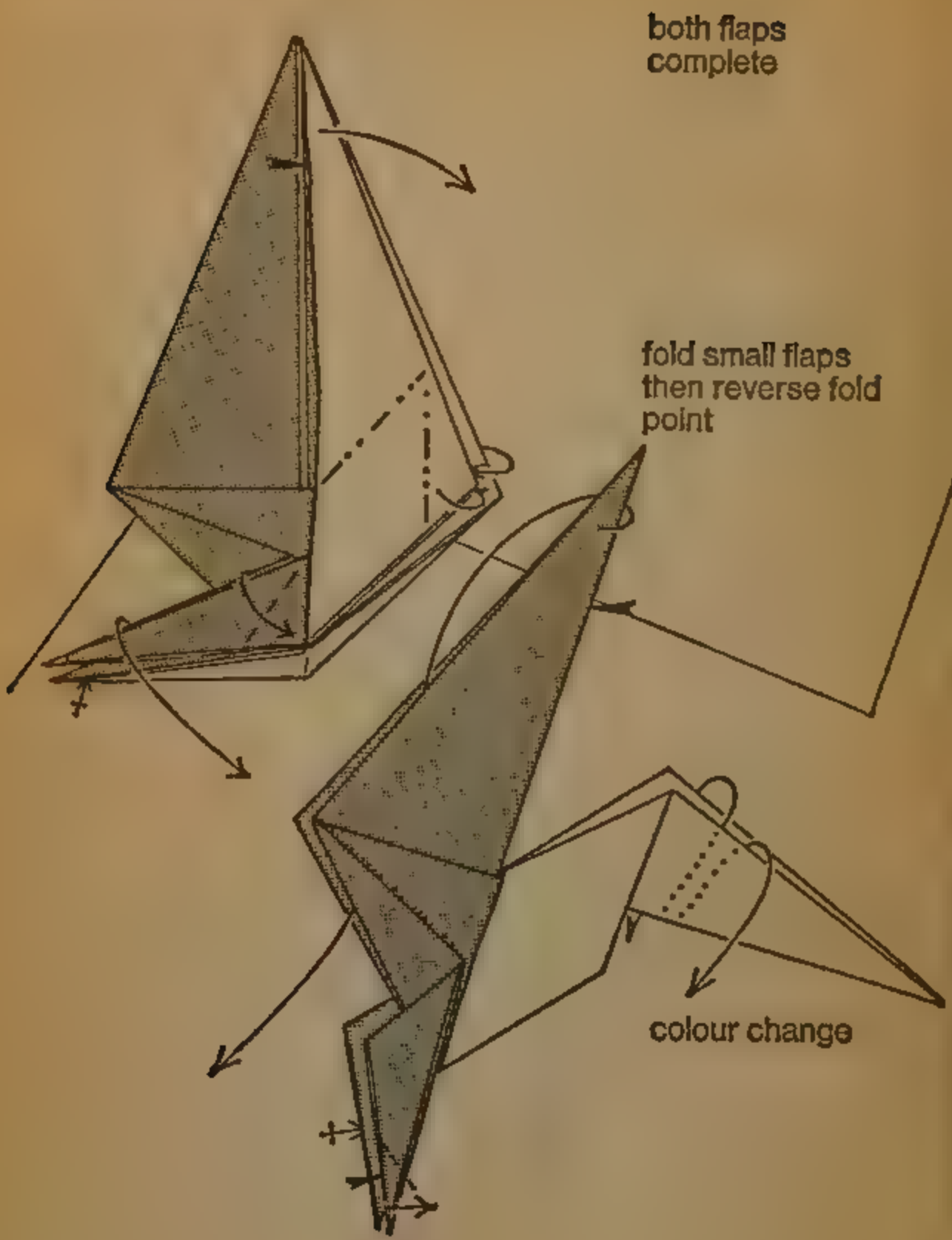
begin with a stretched Bird Base (page 147)



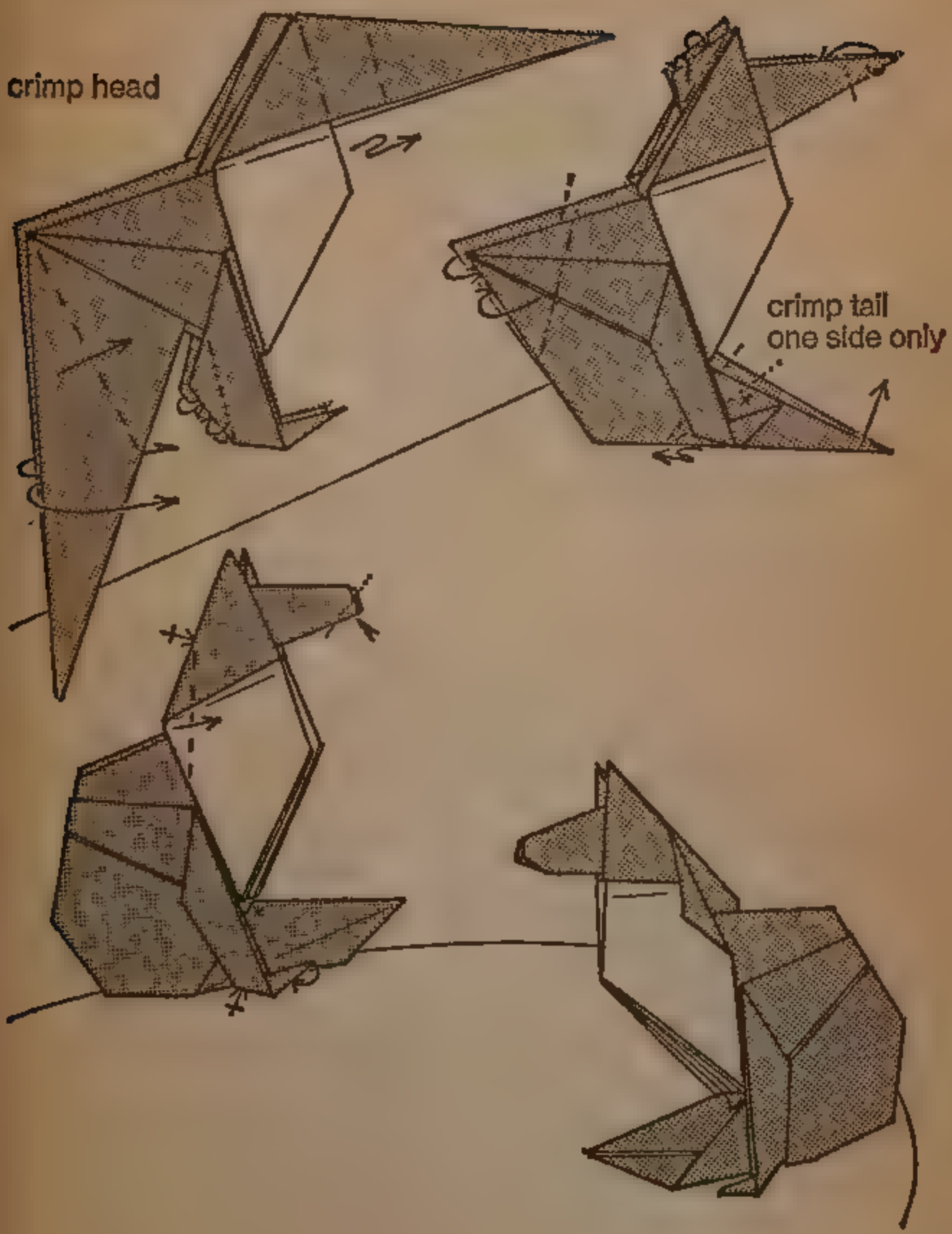
Fox continued



Fox continued

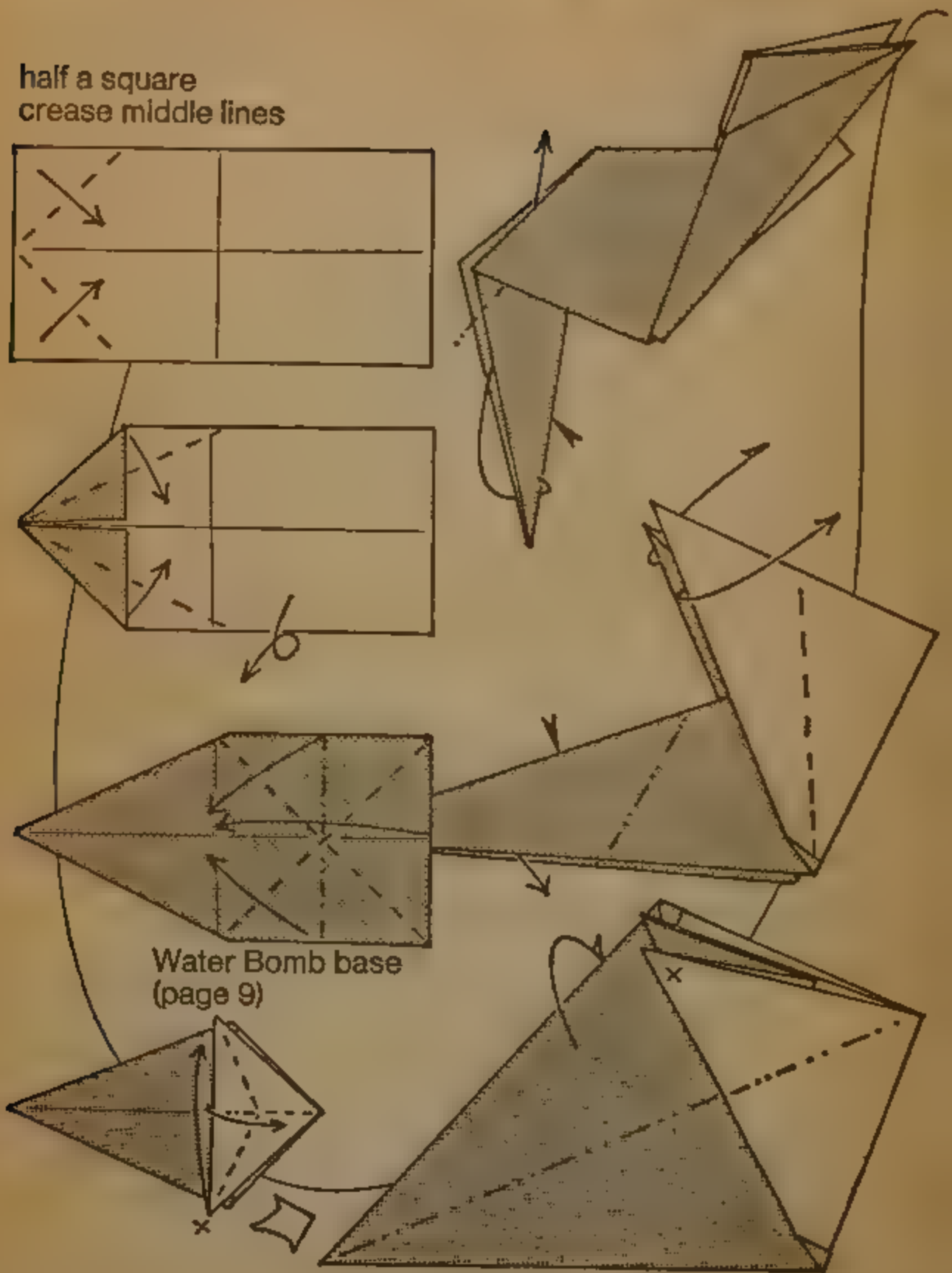


Fox continued

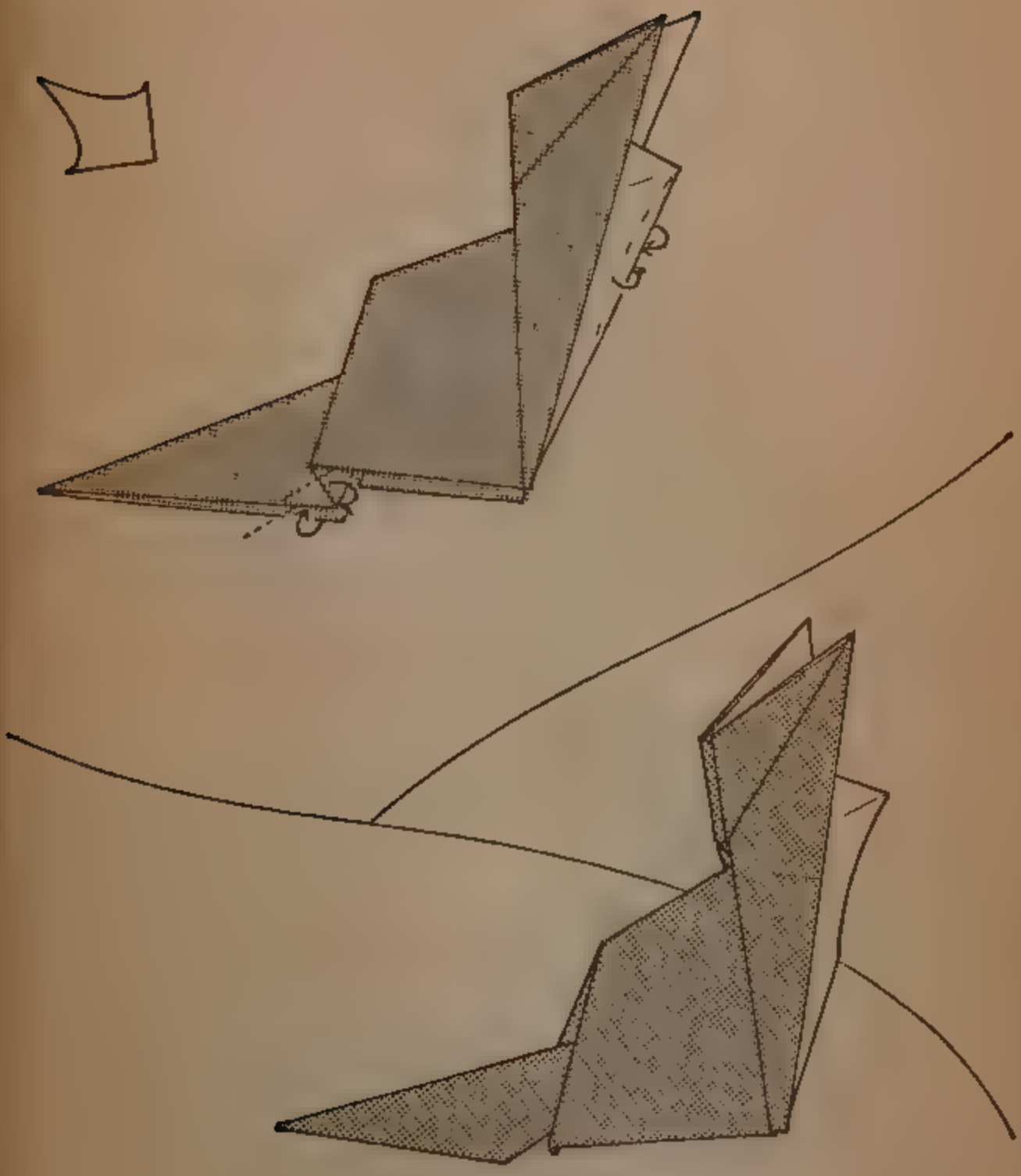


Baby Fox

Toshie Takahama Japan

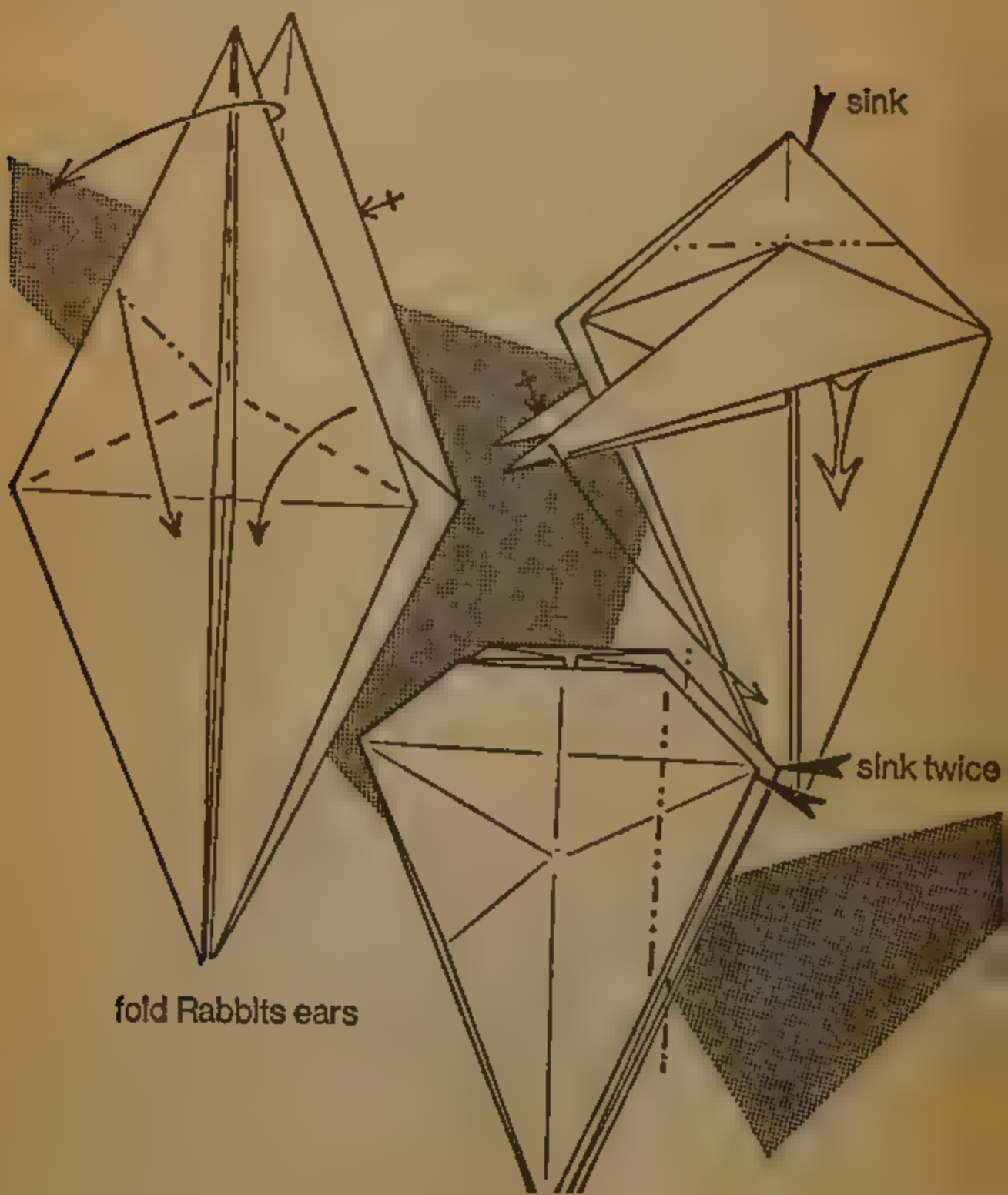


Baby Fox continued

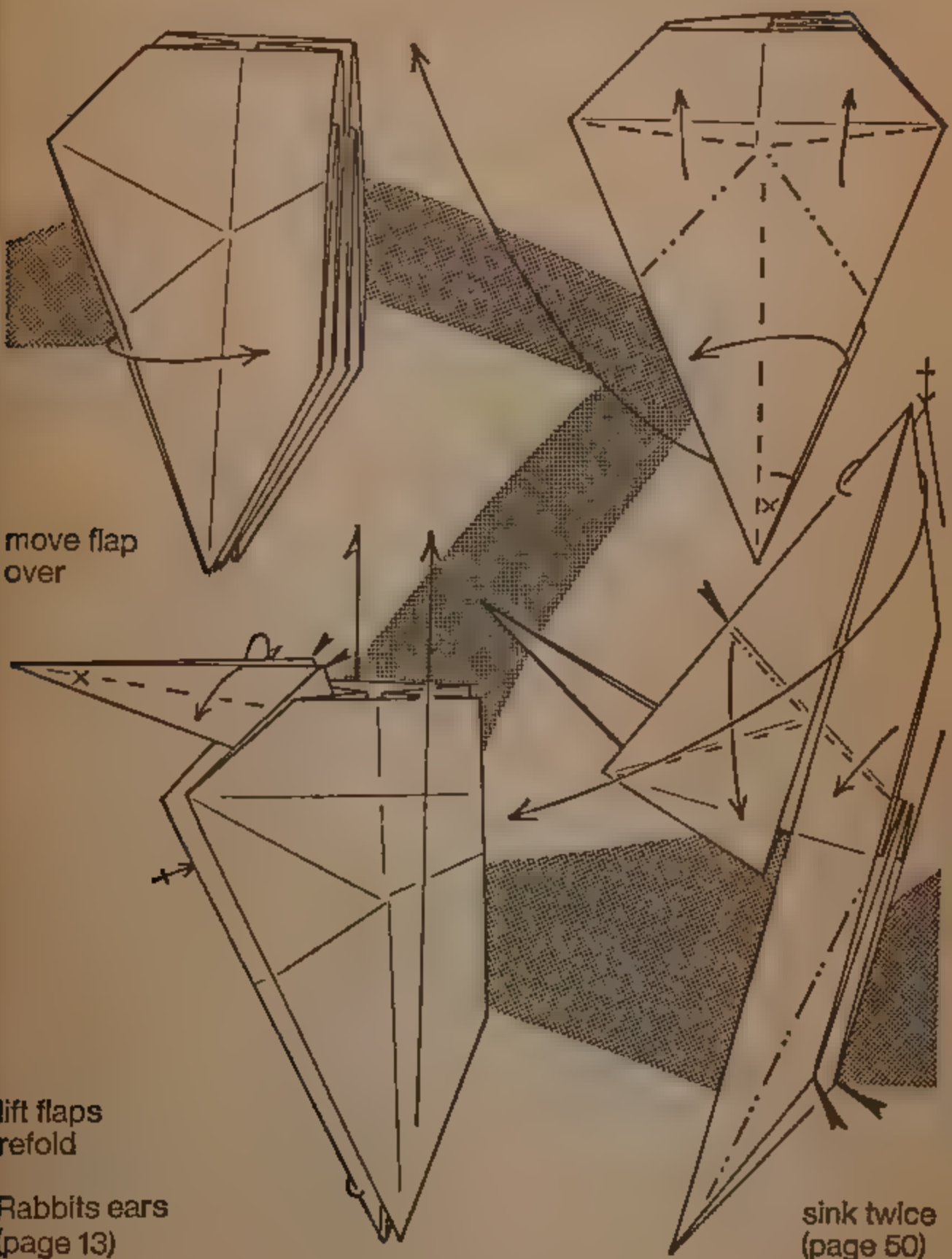


Kangaroo Sidney French

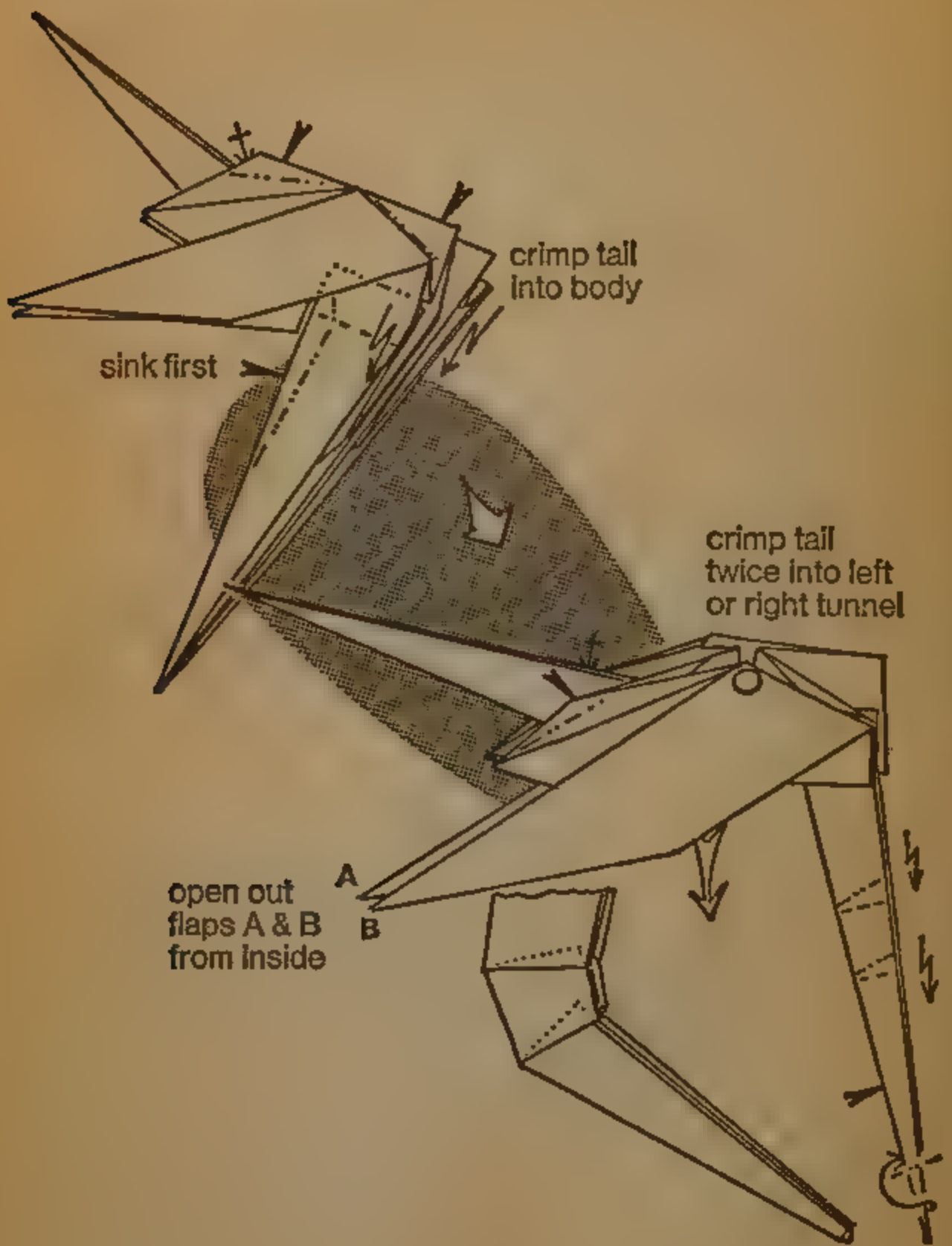
use a 30 cm square of thin brown paper. Begin with the Bird Base (page 145) without the Blintz



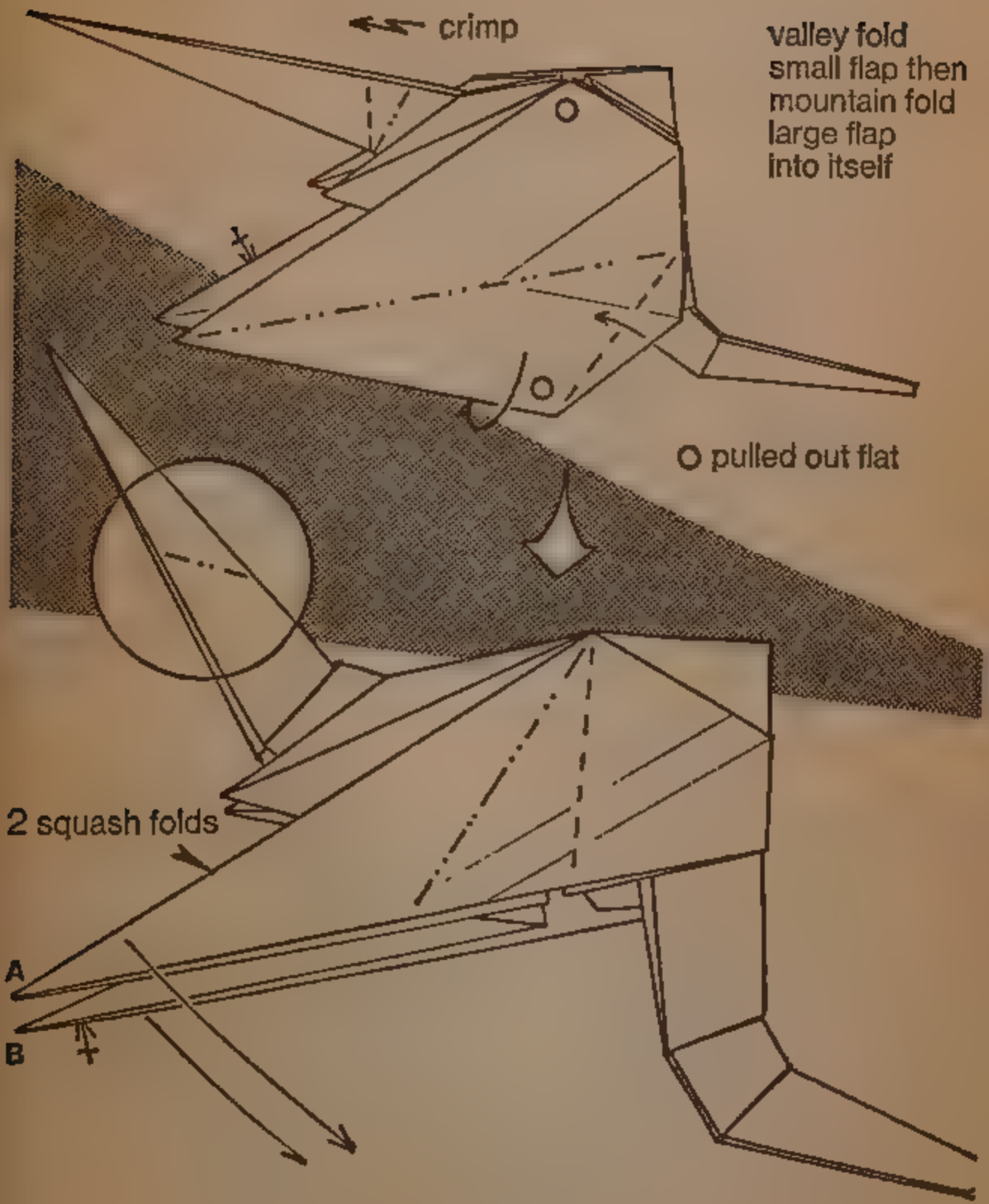
Founder of the British Origami Society



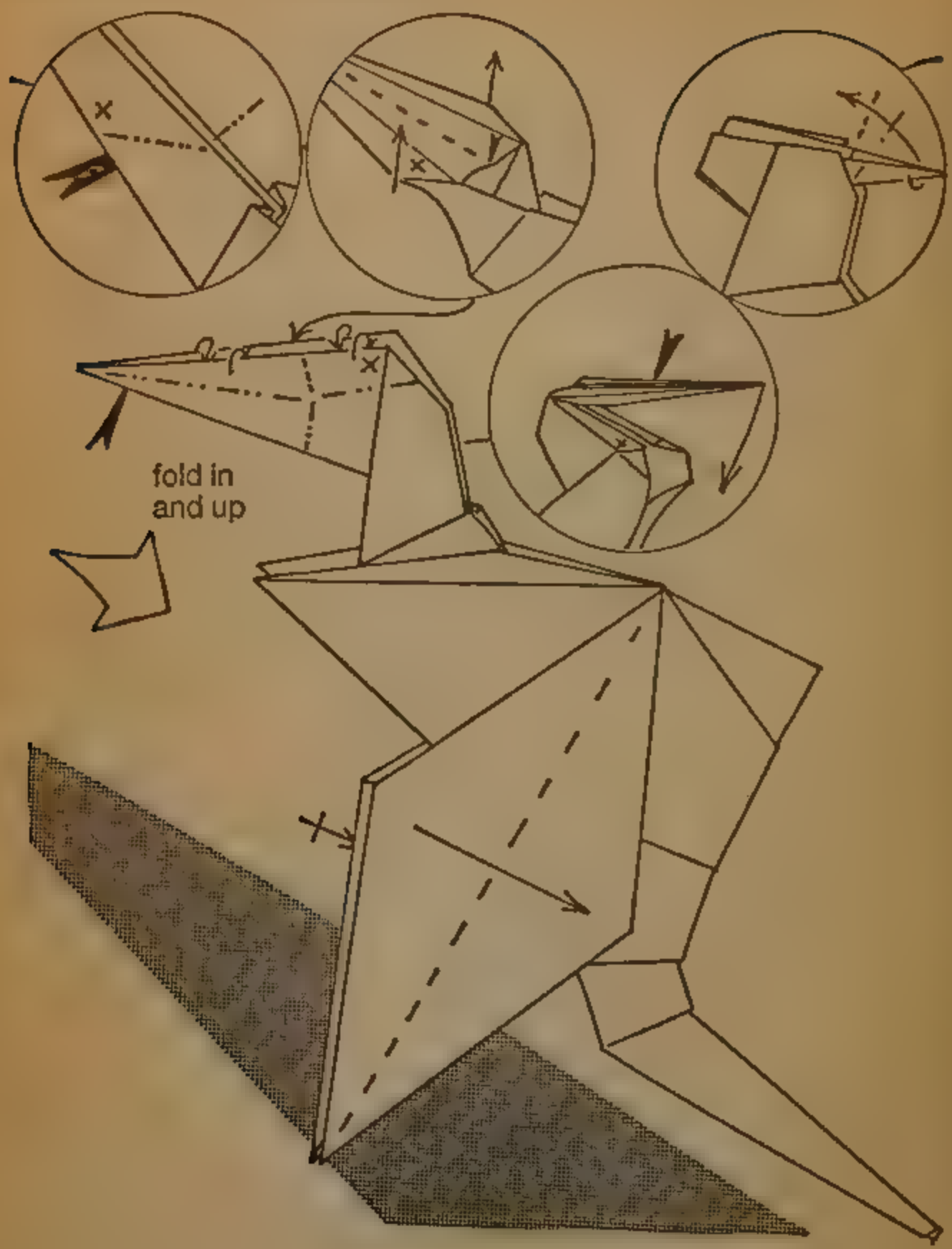
Kangaroo continued



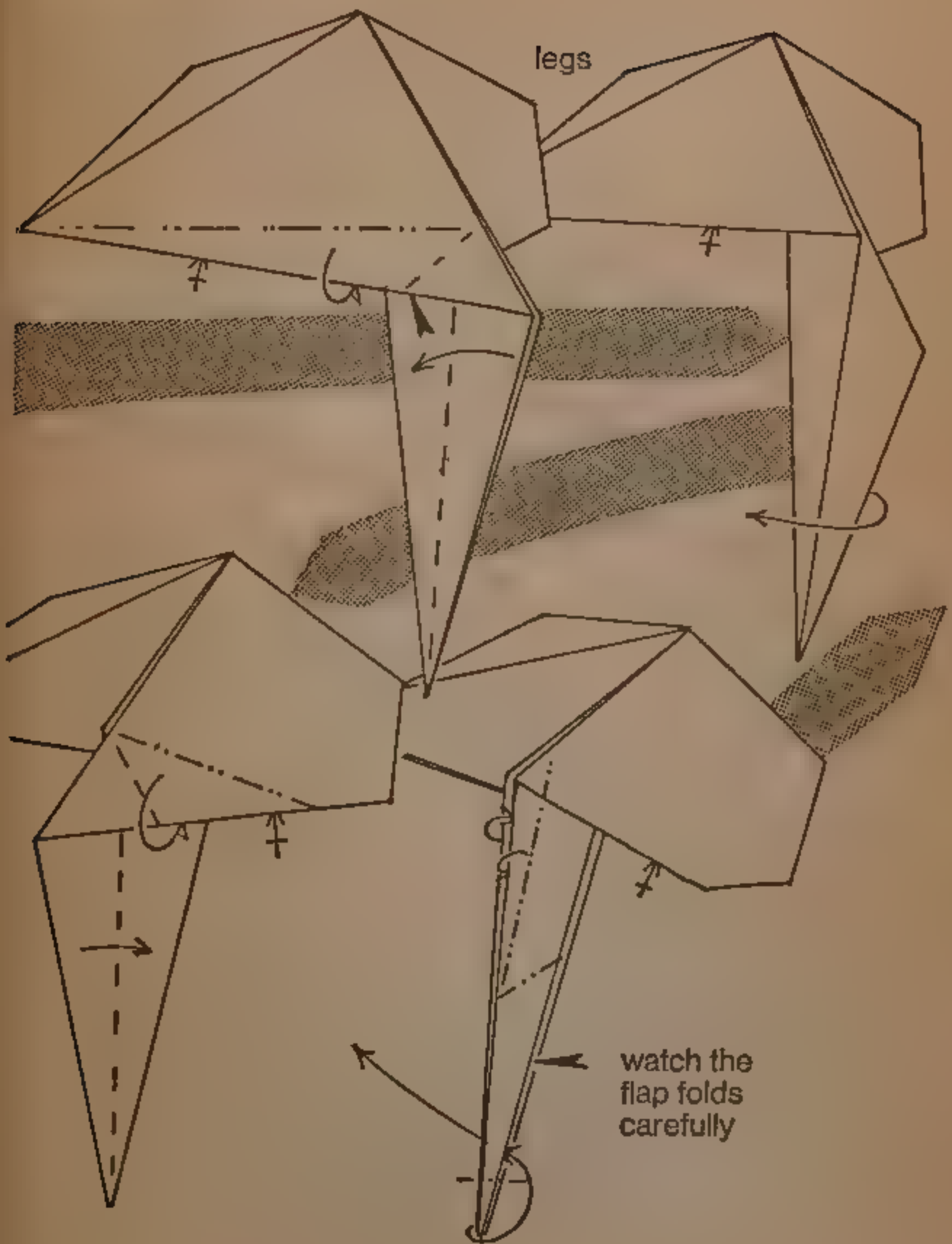
Kangaroo continued



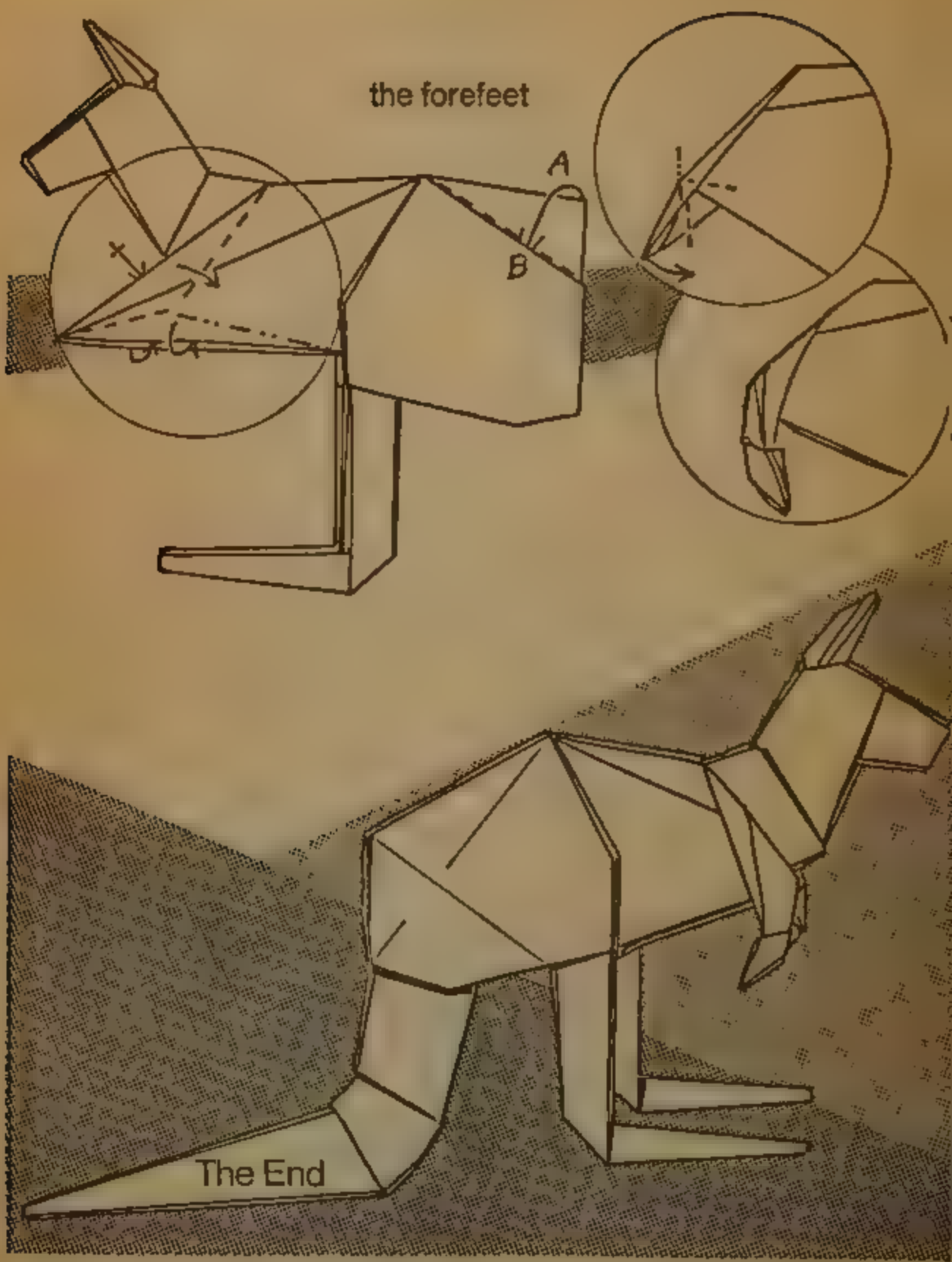
Kangaroo The Head



Kangaroo continued



Kangaroo Magnificent



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HARBIN, Robert. *Paper Magic*, John Maxfield Limited, 9 The Broadway, Mill Hill London, NW7 3LN, (1971 impression). American edition: Charles Brandford, Newton Center, Massachusetts.
This book, illustrated by Rolf Harris, contains more than one hundred folds and is ideal for the beginner.

— *Origami 1: The Art of Paper-Folding*, The English Universities Press Ltd, London (1968). Hodder Paperbacks, London (1969). American edition: Funk and Wagnalls, New York (1969) (paperback).
Models old and new in pocket format.

— *Origami 2*, Hodder Paperbacks, London (1971).
This sequel to *Origami 1* presents distinguished contributions by contemporary folders along with traditional models.

— *Secrets of Origami*, Oldbourne Press, London (1963). The world's leading folders have contributed original models to this anthology.

KENNEWAY, Eric. *Simple Origami*, Dryad Press, Leicester (1970).
Splendid models by the author, with fine contributions by Mooser and Yoshizawa.

— *Origami in Action*, Dryad Press, Leicester (1972).
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RANDLETT, Samuel. *The Art of Origami: Paper Folding, Traditional and Modern*, E. P. Dutton & Co., Inc., New York (1961). British edition: Faber and Faber, London (1963).
Fifty-seven models, many of them by the author, along with essays on Origami history, teaching and creation. Jean Randlett's illustrations are superb.

— *The Best of Origami: New Models by Contemporary Folders*, E. P. Dutton & Co., Inc., New York (1963).
Sixty-seven models by fourteen of the world's leading folders, with illustrations by Jean Randlett. This book is an absolute must. The figures are quite outstanding, and the material cannot be found elsewhere. Highly recommended.

— *The Flapping Bird: An Origami Monthly*. Published at $6.00 a year by Jay Marshall, 5082 N. Lincoln Ave., Chicago, Illinois 60625.
New works by the finest creative folders.

NAKANO, Dokuohtei. *Correspondence Course of Origami*, Dokuohtei Nakano Origami Institute, 32–6, Kamikitazawa 3-chome, Setagaya-ku, Tokyo, 156, Japan (1970).
Some 250 original animals, birds, insects, reptiles and human figures of high quality are developed with great technical power from his system of basic folds. The course is in English and is beautifully drawn; finished models, photographs and paper are included. Strongly recommended as a worthwhile investment.

UCHIYAMA, Koshio. *Origami*, Kokudosha, Takata Toyokawa Cho, Bunkyo-ku, Tokyo, Japan (1962).
A major work, concerned in part with cut-and-fold Origami; there are many fine uncut models. Mr Uchiyama's chart of the fundamental crease-patterns in basic folds repays study.
— *Origami Asobi* (Origami Play), Kokudosha, Takata Toyokawa Cho, Bunkyo-ku, Tokyo, Japan (1967).
Twenty-seven imaginative figures by the author.
YOSHIZAWA, Akira. *Origami Dokuhon I* (Creative Origami), Kamakura Shobo Co., Ltd., 21 Ichigaya-Sanaicho, Shinjuku-ku, Tokyo, Japan (1967).
This masterpiece is now published in a larger format, with an English translation included. There are over sixty superlative models, each of which shows the author's genius. Mr Yoshizawa has produced several other beautiful Origami books, including *Origami Ahon and Origami Tanoshi*, which may be ordered directly from Akira Yoshizawa, International Origami Center, P.O. Box 3, Ogikubo, Tokyo, Japan.
CERCEDA, Adolfo. *Folding Money* (Volume 1) Magic, Inc., 5082 N. Lincoln Ave., Chicago, Illinois 60625 (1963).
Eight dollar-bill folds explained by the eminent Argentine folder.
HONDA, Isao. *The World of Origami* Japan Publications Trading Co., 1255 Howard Street, San Francisco, California 94103 (1965).
In this general summary of the editor's previous compilations, the Japanese tradition is presented along with coarsened versions of models by Akira Yoshizawa.
KASAHARA, Kunihiko. *Creative Origami*, Japan Publications Inc., Tokyo; distributed by Japan Publications Trading Co., 1255 Howard Street, San Francisco, California 94103 (1968).
Over one hundred figures, mostly in close imitation of Yoshizawa.
LEWIS, Shari, and OPPENHEIMER, Lillian. *Folding Paper Puppets; Folding Paper Toys*, Stein and Day, New York, Puppets (1962), Toys (1963). *Folding Paper Masks*, E. P. Dutton & Co., Inc., New York (1965).
Three well-illustrated books of simple models.
SAKODA, James Minoru. *Modern Origami*, Simon and Schuster, New York (1969).
Over fifty new models in the author's highly individual style.
TAKAHAMA, Toshie. *Creative Life With Creative Origami*, Makō-sha Publishing Co., Ltd., 14–6, Hongo 4-chome, Bunkyo-ku, Tokyo, Japan. Worthwhile figures of medium difficulty, beautifully illustrated. (Toshie Takahama is the leader of a group of folders in Tokyo. Her address is 24–1, Matsunoki 3-chome, Suginami-ku, Tokyo.)
VAN BREDA, Aart. *Paper Folding and Modelling*, Faber and Faber, London (1965).
Good simple models.

These and other books on Origami can be obtained from:

Magic, Inc., 5082 N. Lincoln Ave., Chicago, Illinois 60625, U.S.A.
The Origami Center, 71 West 11th Street, New York 10011.
John Maxfield Ltd., 9 The Broadway, Mill Hill, London NW7 3LN.
See Robert Harbin's *Secrets of Origami* for a more comprehensive bibliography.

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